You are cordially invited to attend
the 95th Birthday Anniversary celebration for:

HELEN LUNDEBERG

artist and creator of the "History of Transportation"
mural located in Edward Vincent Jr. Park in the City of Inglewood.



Detail of "History of Transportation" Mural, Inglewood, California.
Artist, Helen Lundeberg, 1940

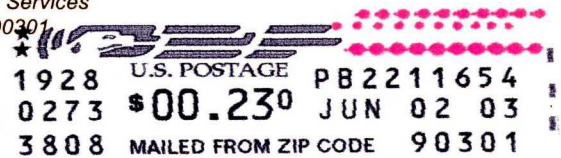
City of Inglewood, California
partment of Parks, Recreation and Community Services
One Manchester Boulevard, Inglewood, CA 90301

The celebration will be held at the
Inglewood Senior Center
1 N. Locust Street, Inglewood, CA 90301
on

JUNE 18, 2003, 6:30-8:30 PM

We hope you will join us for this event announcing
ding by the: City of Inglewood; State of California
00 Park Bond, including Urban Recreational and
tural Centers Grant; California Heritage Fund; and
tty Conservation Institute; to restore and relocate the
ndeberg "History of Transportation" mural.
The process of planning and putting in place the
ding for the relocation of this 1940 WPA mural has
en two years. The mural has been granted
torical monument status by the State of California.
e City of Inglewood and community members have
ticipated as advisors through this process and are
w able to formally announce the beginning of the
rk on the mural, and preparation of the new site in
evillea Park. Representatives will be on hand to
iew the plans and answer questions.

Please join us!



Ilene Fort
Curator of American Art
5905 Wilshire Blvd.
Los Angeles, CA

33

n conjunction with the exhibition

elen Lundeberg and the Illusory Landscape: Five Decades of Painting

symposium on the life and work of

Helen Lundeberg

Henry Hopkins - moderator
Susan Ehrlich
Suzanne Muchnic
David Pagel
Josine Ianco-Starrels

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Detail of panel #60 ***"History of Transportation"*** Mural

Artist, *Helen Lundeberg, 1940*

One Manchester Boulevard, Inglewood, CA 90301

The Parks, Recreation and Community Services Department, the Parks and Recreation Commission and the Library Commission invite you to a celebration of our progress on the restoration of the

Helen Lundeberg "History of Transportation" Mural

SUNDAY OCTOBER 17, 2004

4:00 p.m. Live Presentation by Inglewood's own Mural Players in the Inglewood Library Lecture Hall
This exceptional presentation was written by and features talented Inglewood students

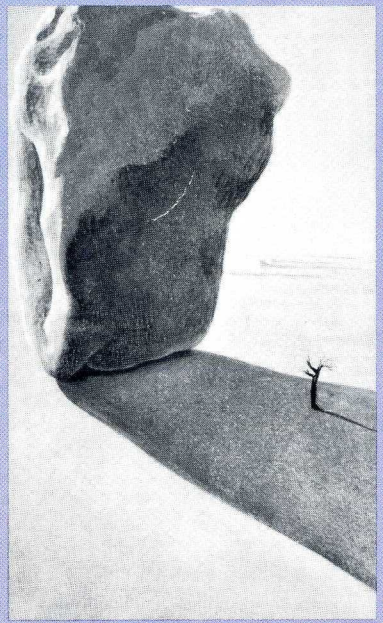
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See a completely restored 8-foot high mural panel...view a historic art exhibit...enjoy refreshments...and meet new friends

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HELEN LUNDEBERG

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Cover:
Shadow of the Rock 1947
o/cardboard 10 x 6" (254 x 152 mm)



The Wind That Blew the Sky Away 1951 o/c 36 x 56" (914 x 1422 mm)

HELEN LUNDEBERG

BY LAND AND BY SEA

September 22nd to November 7th, 1987

Tobey C. Moss

G A L L E R Y

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INTRODUCTION:

For more than fifty years, many respected critics and historians have written about HELEN LUNDEBERG's paintings. On the occasion of "By Land and By Sea", we offer quotations from some of these sensitive, aesthetically appreciative and historically germane published thoughts as they appeared in media reviews, criticisms, art history books and catalogue essays.

WE QUOTE:

Both Mr. Feitelson and Miss Helen Lundeberg handle their brushes with cosmic authority.
—Edwards Alden Jewell, *The New York Times,* May 17, 1936

Helen Lundeberg...draws...from the feeling outward to the form...a classical perfectionist. I place her among the woman leaders of drawing in America.
—S. MacDonald Wright, *Rob Wagner's Script,* October 21, 1944.

Lundeberg...(is) one of the most original and sensitive of contemporary Americans. So delicate and poetic are these pictures that one feels a spirit...removed from a bombastic commerical world.
—Kenneth Ross-*Los Angeles Daily News,* July 16, 1949.

...paintings by Helen Lundeberg at the Pasadena Art Institute...are..a self-enclosed world of private imagery...Serene lyricism.
—Jules Langsner, *ArtNews* December 1953.

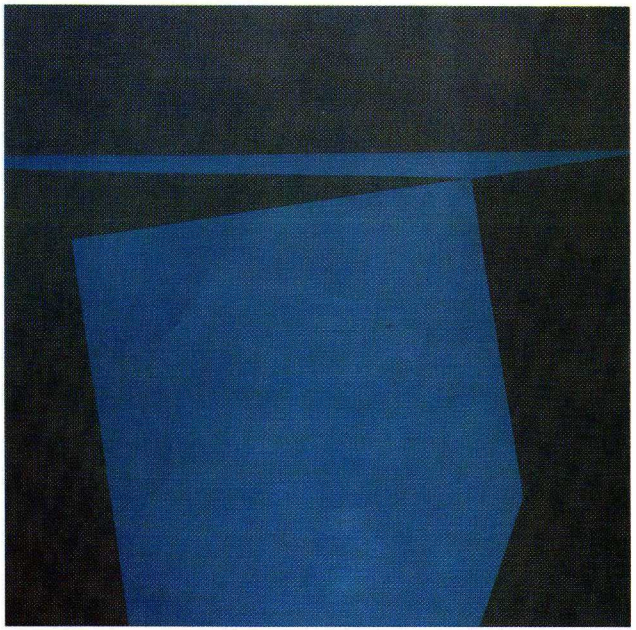
Helen Lundeberg....possessed of the ability to invest a frigidly hard-edged style with poetic warmth...
—John Canady, *New York Times,* October 29, 1962

..Helen Lundeberg evolved into a metaphysical, often mystical artist whose purified vocabulary evokes moods and creates emotions in the viewer without ever referring to actual experience in nature. In fact, the mesmerizing power of her large, desolate yet maximal canvases lies in their being entirely novel experiences to us... In her very distinct way of manipulating space, light and color, she has managed to suggest universal mysteries that liberate us for the moment from the frenzy in which we live. Her work offers us a spiritual oasis.
—Henry J. Seldis, *Helen Lundeberg, A Retrospective Exhibition* La Jolla Museum of Contemporary Art, 1971

Helen Lundeberg...emerges as a calm, introspective inventor of abstract enigmas. Her paintings are at once simple and direct, subjective and complex. They are serene and pure...they suggest the mysteries of the universe and of life.
—Marilyn Hagberg, *Artweek,* January 8, 1972

Through the stylistic changes that mark her evolution as one of our most distinctive painters, we encounter a quality of timelessness that pervades the entire span of her creativity.
—Henry J. Seldis, *Los Angeles Times,* January 10, 1972

So far as those early Los Angeles Modernists are concerned, one hits history only in the work of Helen Lundeberg and her husband, Lorser Feitelson. Lundeberg's surrealist self-portraits stand up to Magritte himself and have a delicacy of touch which the Belgian master knew nothing about.
—Alfred Frankenstein, *San Francisco Chronicle,* September 12, 1976



Marina 1961 o/c 50 x 50" (1270 x 1270 mm)

When we see Helen Lundeberg's 1935 painting, *Double Portrait of the Artist in Time,* we can better understand something about the Hard Edge abstraction that followed it after World War II — for the classical detachment that characterizes the latter is already stated in this most personal of representational subject.
—Hilton Kramer, *New York Times,* June 19, 1977

Helen Lundeberg at 70 is among the city's senior modern artists. The Municipal Art Gallery in Barnsdall Park surveys (her) paintings since 1933. That's 45 years of art making, impressive by any measure.
Even if Miss Lundeberg was not a sensitive and gifted artist, the exhibition would attract the interest of anyone curious about how people grow and change. Looking at the 64 paintings lends credence to the idea that in life we go round in circles, constantly reencountering themes...the circle is a spiral. At each turn we reach the same point but the arc has widened or narrowed, so repetition is a fresh experience.
Helen Lundeberg's retrospective is a model exhibition examining the artist as a problem-solver.
—William Wilson, *Los Angeles Times,* January 21, 1979

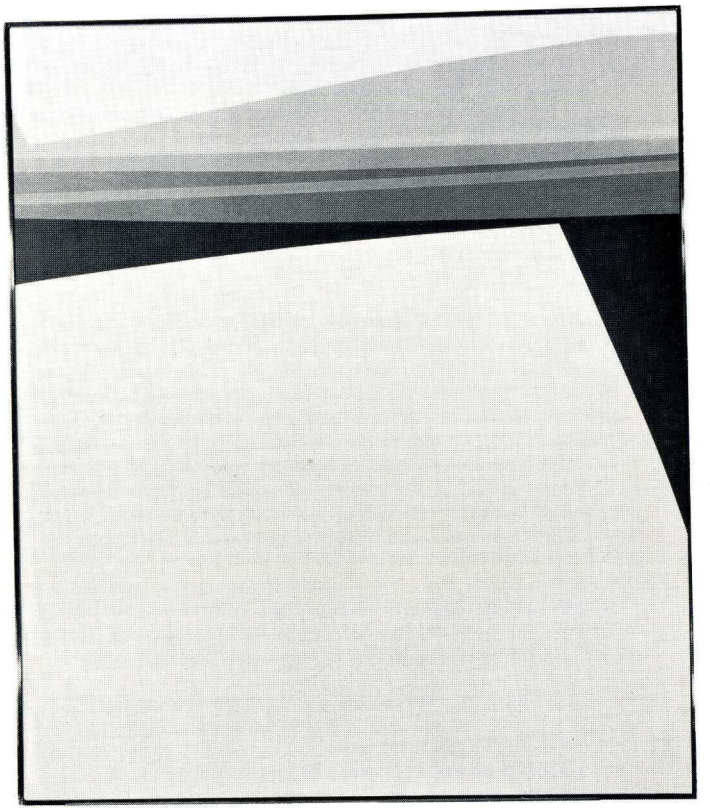
Central to Lundeberg's vision is a kind of cosmic landscape... From the early postsurrealist work through the geometric abstractions of the 1960s, with their ever-widening, tilted perspectives, receding vistas of overlapping spatial progressions and layered landscapes, to the strong, clean shapes of the 1970s, still ambiguously suggesting both flat, abstract patterns and infinite geometries, there is a single-minded view. The cosmic vistas, the subtleties of color play, the ambiguities of space and perspective all culminate in the ...recent painting(s).

Lundeberg, like Georgia O'Keeffe, disavows feminist preoccupations. Her work supports this position; it is universal, classic integrated. It rises from a balanced combination of great visual sensitivity and fascination with cosmic order, and from a dedication to the poetry of logic.
—Joan Hugo, *Artweek,* February 3, 1979

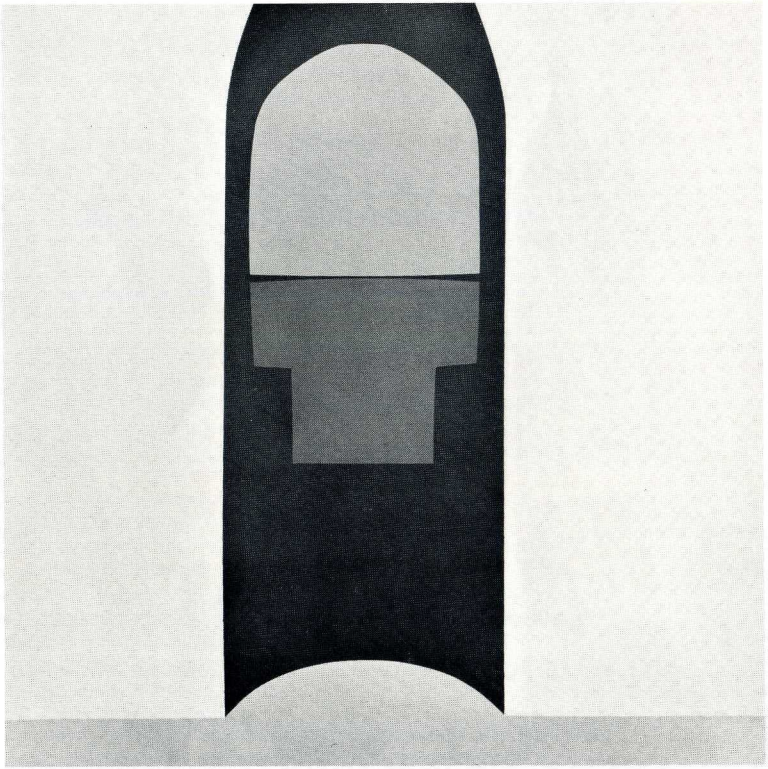
For Lundeberg, space was the setting for poetic calm. Abstraction presented itself unexpectedly as an appropriate setting and remained a viable although not indispensable aspect of her work.
—Diane Degassis Moran, *Helen Lundeberg: A Retrospective Exhibition* Los Angeles Municipal Art Gallery, January 1979

To a logician a door is open or closed; for a poet, halfway is possible. It is into the realm of the poetic, pregnant with metaphysical possibilities, that Lundeberg invites her viewers. ... Her tonal relationships have been masterful from the beginning and are quite possibly unique in contemporary painting. Historically, they recall Morandi and Corot - soft earth tones and creamy yellows, cool, silvery grays and blues.
In all (paintings) prevail a disciplined, elegant sensibility and persistently evocative mood, variously nuanced or forthright, which bespeak an aristocratic independence and self-confidence.
—Diane Moran, *Art International* Volume XXIII/2, May 1979

Early in the '50s, Lundeberg began to abstract the strongest elements of the (post-surrealist) - the cool, sotto voce palette of grays and pastels. In the solidly constructed architectures of flat, interlocking planes...Lundeberg achieves a convincing union of Minimalist object with Tonalist illusion, of classical geometry and romantic mirage.
—Thomas Albright, *San Francisco Chronicle,* October 12, 1980



Seascape 1962 o/c 60 x 50" (1524 x 1270 mm)



Kurugalzu's Arch 1964 o/c 60 x 60" (1524 x 1524 mm)

Lundeberg's ...work reveals a sensibility that was established early, grew with the changing times, heard the voices of other artists, but insisted on maintaining a sensitive, poetic union of personal expression and modernist principles. Her most accomplished works...are intelligently executed emanations of the artist's presence unencumbered by theoretical calculations...that presence is unmistakably feminine in the most positive sense of a word that one seldom dares to use in describing art. Lundeberg has found what many artists look for...the path to the self.
—Judith L. Dunham, *Artweek,* November 1, 1980

The lyrical and poetic qualities of Lundeberg's Post-surrealist paintings became increasingly metaphysical. In the Forties and Fifties her paintings exemplified the further development of her "mood-entities" into highly evocative ensembles. By the Sixties (and Seventies) her interiors and landscapes grew increasingly abstract, creating the mood-entity she values so highly.
Lundeberg's recent paintings invite the beholder once again into interiors of spatial complexity and ambiguity. ... It seems apparent that the subjective values which animated her Post-surrealism are likely to find still further variation in her current work.
—Diane Degassis Moran *ARTS Magazine,* December 1982

Lundeberg went far beyond de Chirico in her search for a classical, subjective art.... by ridding her paintings of any trace of herself she gave the viewer access to her mental sphere.
—Ilene Susan Fort *ARTS Magazine,* January 1983

Poetic spareness, unearthly calm, a perfect coincidence of content and form - these traits have been continually at play in Lundeberg's work.
—Prudence Carlson, *Art in America,* February 1983

She is a colorist's colorist. Her virtuoso orchestration of a refined palette is one of the most notable hallmarks of her poetic work.
—Jan Butterfield, "Helen Lundeberg, A Poet Among Painters", *Helen Lundeberg Since 1970,* Palm Springs Desert Museum, March 1983

Lundeberg invests her painting with a subtle measure of mystery and equivocal space.
—Suzanne Muchnic, *Los Angeles Times,* May 5, 1985

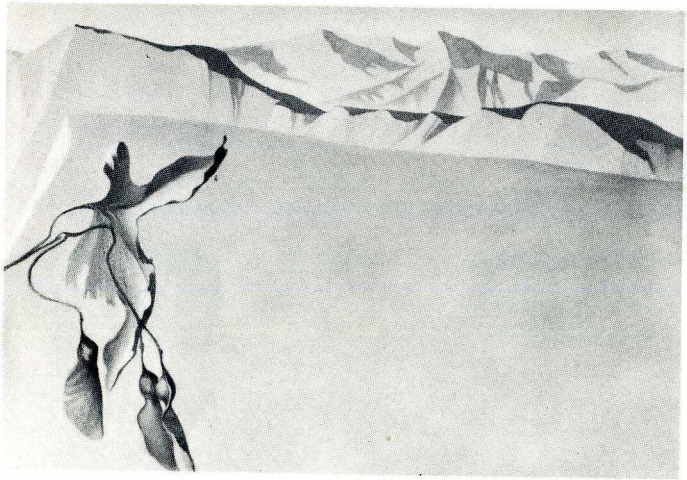
Helen Lundeberg ... undeterred from the path of her individual vision by the static of social noise and trends.
—Peter Clothier, *LA Weekly,* November 29, 1985

...Helen Lundeberg's "post- surrealist classicism" is a disciplined, conscious, scientific esthetic that adheres to formal structure so that the components reinforce content....Close attention to the unities of time, location, theme and scale adds harmony. Then... metaphors that are personal symbols...enhance the work's psychic energy, changing mood and tone with each piece...levels of meaning resonate with a deceptive simplicity.
—Marge Bulmer, *Artweek,* November 30, 1985

Perhaps the simplicity and directness of Lundeberg's images contribute to their lasting impression, but an acutely critical eye that selects and organizes elements plays a pivotal role. Lundeberg's painting is cool, collected and *composed* - but for all its crisply articulated edge and uninflected brushwork, it is as personal as a signature and as intense as expressionism. Their modesty notwithstanding, her canvases have a haunting presence.
—Merle Schipper, *ArtNews,* March 1986



Desert Light 1964 o/c 36 x 36" (914 x 914 mm)



Seed Pods in Desert Landscape 1974 acr/c 10 x 14" (254 x 356 mm)

Helen Lundeberg's paintings...offer serene visions bathed in brilliant sunlight. Below surface implications is a strength of spirit...
—Josine Ianco Starrels, *Kindred Spirits,* Los Angeles Municipal Art Gallery, 1986

To experience completely the still, ordered worlds of Helen Lundeberg is to float in the past, the present, and the future simultaneously.
—Sandy Ballatore *Visions Magazine,* November 1986

Helen Lundeberg (is) a cultivated woman who has produced an extraordinarily refined body of work. She is also a tough-minded, hard-working trailblazer who has earned a place in art history. In 1934 Helen Lundeberg and Lorser Feitelson founded ...a movement that became widely known as Post-Surrealism...a more harmonious, subtly evocative dream world than the profoundly disturbing one projected in European Surrealism. ...The rare balance of serenity and mystery that developed in this early work now characterizes her entire oeuvre. Essentially a classicist, Lundeberg has maintained a constant regard for structure. ... She expresses her ideas in crisp shapes, carefully weighed against each other.
From the early 1980s, Lundeberg returns to familiar themes of landscape, architecture ... These pristine structures and landscapes are places of the mind that unfold or roll out quite magically. She may paint space as an unlimited, unknowable thing that ripples or flows in ribbons of color reaching beyond the horizon - or as a promise that lies outside doors and windows. Either way, she provides an escape for the imagination.
—Suzanne Muchnic, "Helen Lundeberg: California Contemporary Artist", *Laguna Art Museum,* March 1987

... Helen Lundeberg has managed to remain a contemporary artist for over fifty years.
—Leah Goldman, *Artweek,* April 18, 1987



Night Flying In 1984 arc/c 38 x 72" (965 x 1829 mm)

Additional Sources:

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Munro, Eleanor ORIGINALS: AMERICAN WOMEN ARTISTS Simon and Schuster 1979

Moran, Diane Degassis LORSER FEITELSON AND HELEN LUNDEBERG: A RETROSPECTIVE EXHIBITION San Francisco Museum of Modern Art 1980

Moure, Nancy Dustin Wall PAINTING AND SCULPTURE IN LOS ANGELES 1900-1945 Los Angeles County Museum of Art 1980

Wechsler, Jeffrey and Berman, Greta REALISM AND REALITIES Rutgers University Art Gallery 1981

Davidson, Abraham A. EARLY AMERICAN MODERNIST PAINTING 1910-1935 Harper & Row 1981

Rubinstein, Charlotte Streifer AMERICAN WOMEN ARTISTS G. K. Hall & Co 1982



Islands 1986 acr/c 50 x 50" (1270 x 1270 mm)

Back Cover:
Wetlands II 1983
arc/ 50 x 35"

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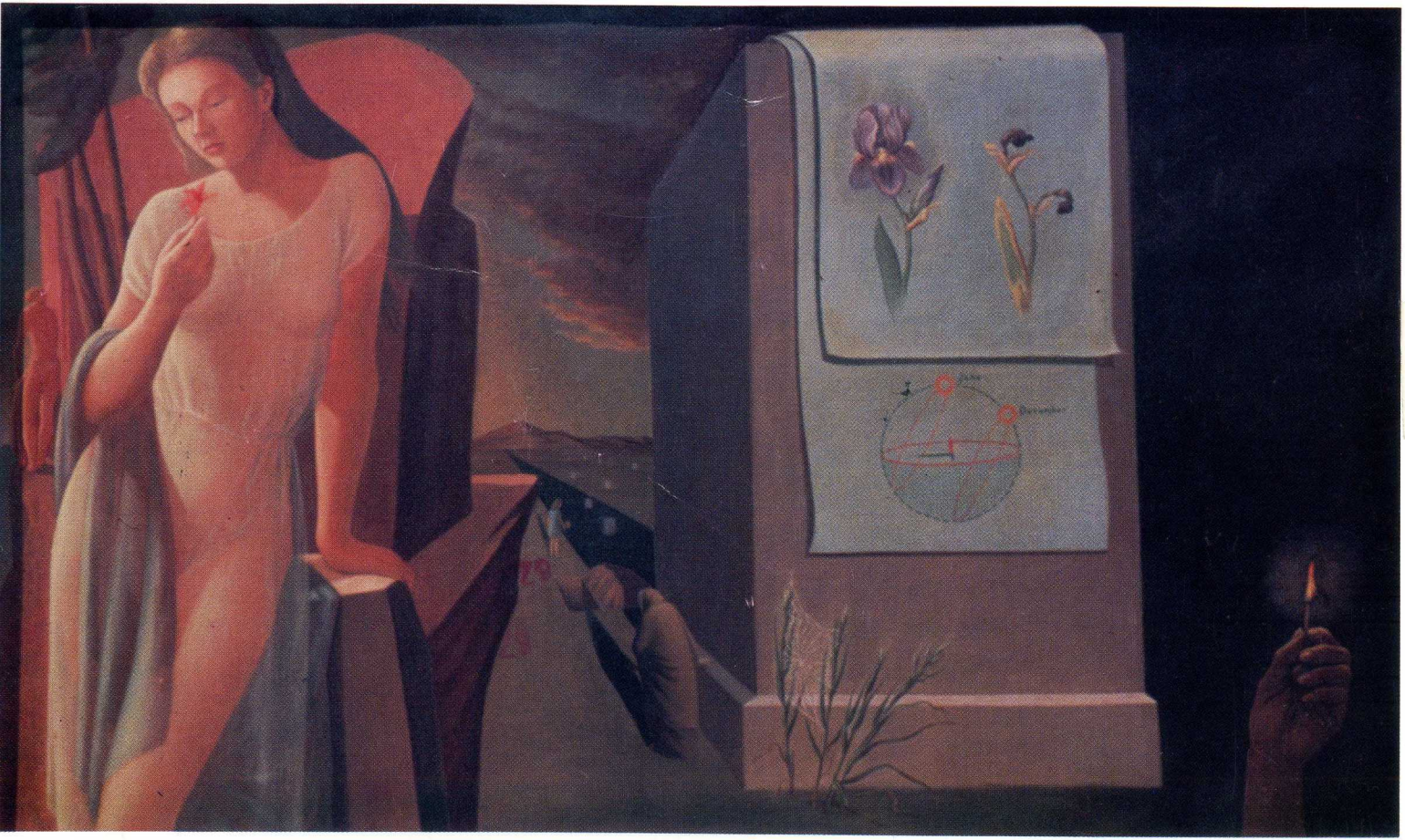
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HELEN LUNDEBERG / *A Retrospective View*



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FANTASY 1948 Oil on cardboard 8 X 10 inches

HELEN LUNDEBERG
THEN AND NOW

In the beginning, 1930, HELEN LUNDEBERG was a promising student at the Stickney School in Pasadena (see Tree Trunks). Lorser Feitelson, her teacher and, eventually, her husband, directed her to think of herself as an artist - not a student - and to enter her work into competitive, juried exhibitions (see Apple Harvest). Accolades, prizes and encouragement followed.

Her first one-person show in 1933 at the Stanley Rose Gallery in Hollywood opened with her Self Portrait. During this time, Lundeberg was exploring surrealist concepts (see Sundial). By 1934 she and Feitelson co-founded 'Post-Surrealism' and she wrote the 'maifesto' for the first Post-Surrealism exhibition at the Centaur Gallery, Hollywood.

This shy almost-librarian quite quickly found herself as an artist in the hub of an active, vibrant intellectual, challenging and heady Los Angeles art scene. When the WPA/FAP followed other government-sponsored programs for public art, Lundeberg applied and was assigned to the prints division (see Ruins and Arabesque). She then was transferred to the Mural division where she designed, painted and coordinated the team-painting of numerous murals in schools, federal and other public buildings. She also created the largest petrachrome mural-wall (8 feet high x 241 feet long) for Centinella Park in Inglewood.

With the close of the project, she turned to small paintings that she could do alone, without the mural crews she disliked directing. The 1940s were years rich in creativity: The Pier, Abandoned Easel, Biological Fantasy, Micro-Macrocosmic Landscape, Fantasy, Peaches, The Edge, The Tree are shown here.

The next decade brought winds of change: A Quiet Place disturbed her; it was 'complete' as a non-objective abstraction! She reacted by reexamining her original ideas and created a series of quiet interiors using studies of shells, mirrors and other familiar furniture in her home. She also made her only palette knife painting: Enigma of Reality. The poetry of her art was manifested through her 'Helen Lundeberg palette' and 'Helen Lundeberg mood'.

But a new element had entered her work: straight lines, hard edges, geometric forms - the spare abstraction first seen in A Quiet PLace and present in Mirror and Pink Shell of 1952. Towards the end of the 1950s the confirmation of hard-edge vocabulary could be seen in The Road, Sunny Corridor, Night lights and Shadows, Estuary, The Poet's Road, Interior with Mirror, and Still Life with Shadow. This dark and gentle palette was supplanted, in 1962, by the incorporation of white 'open' areas as Arches IV, Landscape-White and Orange, Shadow of the Bridge and Still Life. Those dazzling whites gave way to the heat of Desert light and Looking Through.

Space, space, space has been a source of wonderment for Lundeberg. Her queries of 1930s were pursued in the '40s and '50s. In the 1960s, that exploration continued. The Blue Planet represents a series of paintings and screenprints on the theme. The tiny Planet captures pulsing auras and predicts the May Planet.

Arcanum and Forms in Space turned the corner into the decade of the '70s through strong clean abstractions with architectonic elements, as in Evening Lights and Shadows and Double View.

With the uncertainties of health and life, Lundeberg turned to a series of small pieces: The Headland, Three Plums and a Pear, Shell and Rock. Then the cataclysm of Lorser Feitelson's death triggered a retreat in 1978.

When she next approached the easel, her confident powers were evident in the six Grey Interiors. The decade bore witness to her personal strengths in Wetlands, Tidelands, Seen From a Height and lastly, Two Mountains.

This has been a remarkable sixty years. It is important to recognize that this creativity has been steady throughout that course of time. In her quiet way Helen Lundeberg has expressed herself with resonance within art history.

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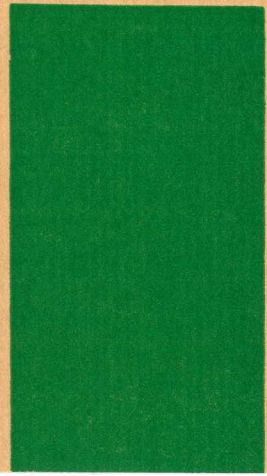
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MUSEUM OF CONTEMPORARY ART

La Jolla

HELEN LUNDEBERG

35-YEAR RETROSPECTIVE

Members' Preview and Reception for the Artist

Thursday, December 9, 1971

8:00 to 10:00 p.m.

R.S.V.P. 454-0183

LIBRARY
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LOS ANGELES, CALIFORNIA
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La Jolla

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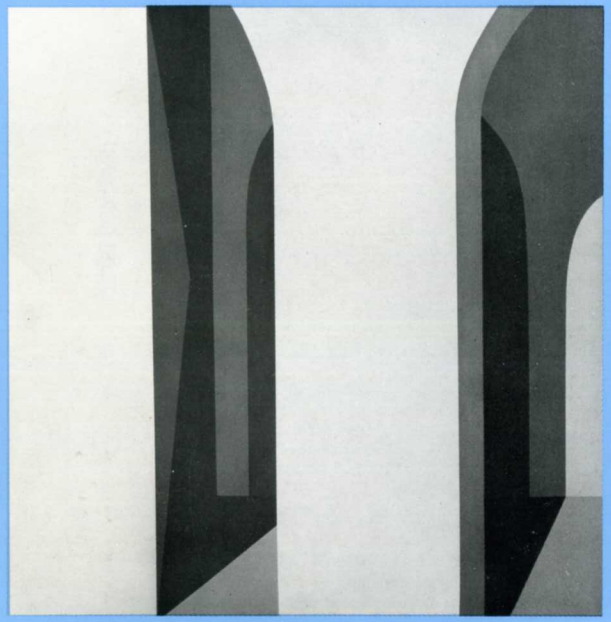
LOS ANGELES COUNTY MUSEUM OF ART
5905 WILSHIRE BLVD.
LOS ANGELES, CALIF. 90036
ATTN. DIRECTOR

700 PROSPECT STREET, LA JOLLA, CALIFORNIA 92037, TEL. 714/454-0183

Tobey C. Moss

GALLERY

7321 BEVERLY BOULEVARD
LOS ANGELES. CALIFORNIA 90036



HELEN LUNDEBERG

Arches IV 1962
Oil/Canvas 50 × 50"



Waterways I 1961 Oil/Canvas 50 × 40"

HELEN LUNDEBERG

Paintings 1960 - 1963

October 24 - November 30, 1989

Tobey C. Moss
GALLERY

7321 BEVERLY BOULEVARD LOS ANGELES, CALIFORNIA 90036

(213) 933-5523

HELEN LUNDEBERG

In an article by Joseph Young, published in the September, 1971 issue of ART INTERNATIONAL, the writer quotes Helen Lundeberg discussing her paintings of the early sixties: "The subjective element in painting is very important to me. I don't design a painting to be simply decorative or just an intellectual, formal, exercise. In my work I don't abstract from nature or something else I see. It's really hard to talk about the difference between abstracting from nature and abstracting to suggest nature and yet these are really two entirely different points of view. What I try to do is use abstract forms to create three-dimensional perspectives - to suggest - to evoke."

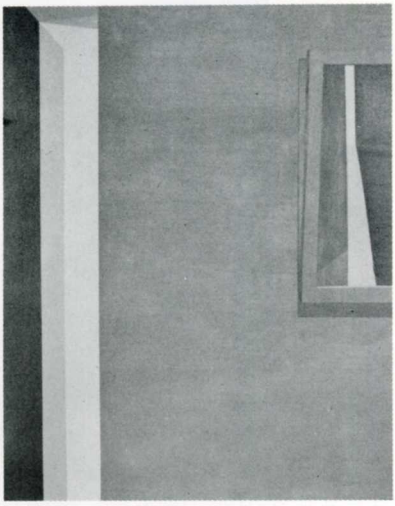
This power to evoke is the key to Lundeberg's art. Her images are distillations of relationships between objects in space and essences of psychic architecture.

Her landscapes, her still lifes, and the objects they contain are intimately conceived, supremely civilized statements; when perceived by a person of sensitivity and discrimination, they can lead to meditation.

In the summer of 1961, Helen Lundeberg had a show at the Long Beach Museum of Art, followed in October by another solo exhibition at the Paul Rivas Gallery in Los Angeles. Around this time she had painted WATERWAYS, an imaginary landscape of wide vistas and implied deep perspective whose muted cool blues and olive tones suggest both water and the barren terrain of the Southwest. This remarkable composition can, I suppose, be perceived both as a pure abstraction, without external references, or it can be read as a hard-edged panoramic view in subtle color harmonies.

During 1962 Helen Lundeberg participated in the Whitney Museum's exhibition GEOMETRIC ABSTRACTION IN AMERICA, as well as in another exhibition titled 50 CALIFORNIA ARTISTS, organized by the San Francisco Museum of Art. The latter travelled to New York and was reviewed by then NEW YORK TIMES critic John Canaday, who remarked, "Among some pleasant surprises outside the area of conspicuous names is...Helen Lundeberg, no newcomer but not often seen in these parts and possessed of the ability to invest

what you would expect to be a frigidly hard-edged style with poetic warmth." INTERIOR WITH MIRROR is one of those paintings.



Interior with Mirror 1961 Oil/Canvas 50 × 40"

Hard-edged paintings do, as we look at them in retrospect, tend to give a rather controlled and dispassionate impression, but Lundeberg's work, no matter how calm and reserved, is always touched by the hand of a poet. And the colors she uses reinforce that feeling.

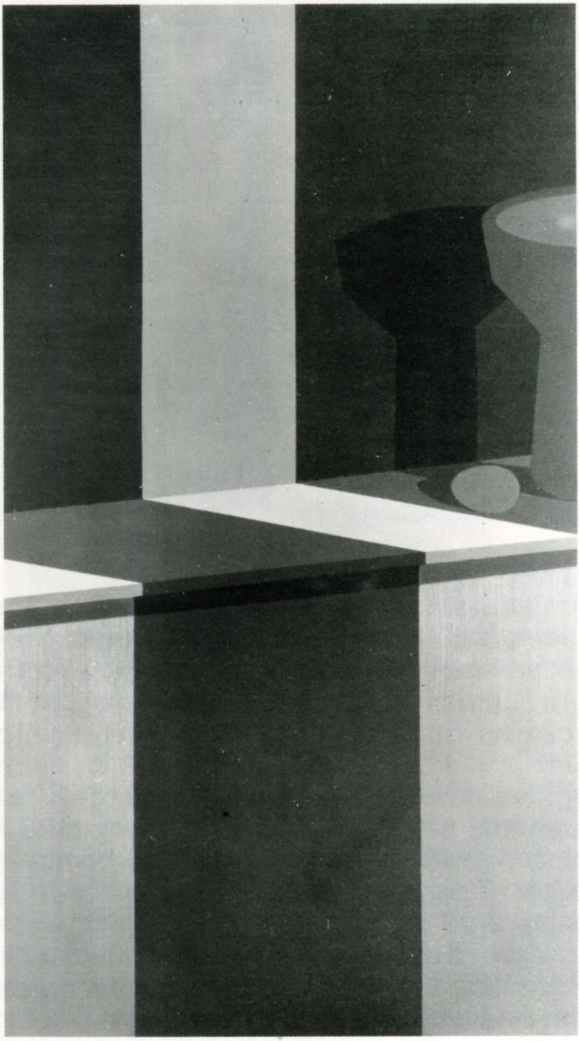
When asked about her predilections in colors the artist replied, "My taste and also my objectives require the use of rather quiet and closely related colors, while the people who are so often called 'colorists' usually turn out to throw all the colors they have on the palette onto one canvas. But to me that is completely uninteresting."

Lundeberg has never strayed from this subtle use of color, even though she has changed the harmonies from time to time. Each series encompassed a sizeable number of works. Since color is of paramount importance to her and serves to convey expressive harmonies, her tonalities and nuances change as feelings change. At times there are dazzling cobalt blues and whites; at other times the colors appear almost bleached by sunlight contrasting with areas of cool shade.

There have also been periods which yielded overcast atmospheres, darker skies and cloudy waters. This particular group of works, spanning the years 1960-1963, reveals a pensive moment when colors take on a different significance.

Helen Lundeberg belongs to that breed of visual poets which prizes nuance and speaks eloquently in hushed tones.

Josine Ianco-Starrels



Still Life with Shadow 1961 Oil/Canvas 36 × 20"

SELECTED ONE PERSON EXHIBITIONS, 1933 - 1989

Stanley Rose Gallery, Los Angeles
Pasadena Art Institute, CA
Scripps Art Galleries, Claremont, CA
Paul Rivas Gallery, Los Angeles
Santa Barbara Museum of Art, CA
Ankrum Gallery, Los Angeles
Long Beach Museum of Art, CA
Occidental College, Los Angeles
David Stuart Gallery, Los Angeles
LaJolla Museum of Contemporary Art, CA
Los Angeles Art Association
Los Angeles Municipal Art Gallery
San Francisco Museum of Modern Art
Wight Galleries, U. C. Los Angeles
Graham Gallery, New York
Tobey C. Moss Gallery, Los Angeles
Palm Springs Desert Museum, CA
Laguna Art Museum, Laguna Beach, CA
Fresno Art Museum, Fresno, CA
Sesnon Art Gallery, U. C. Santa Cruz
Palos Verdes Art Center, CA
Los Angeles County Museum of Art

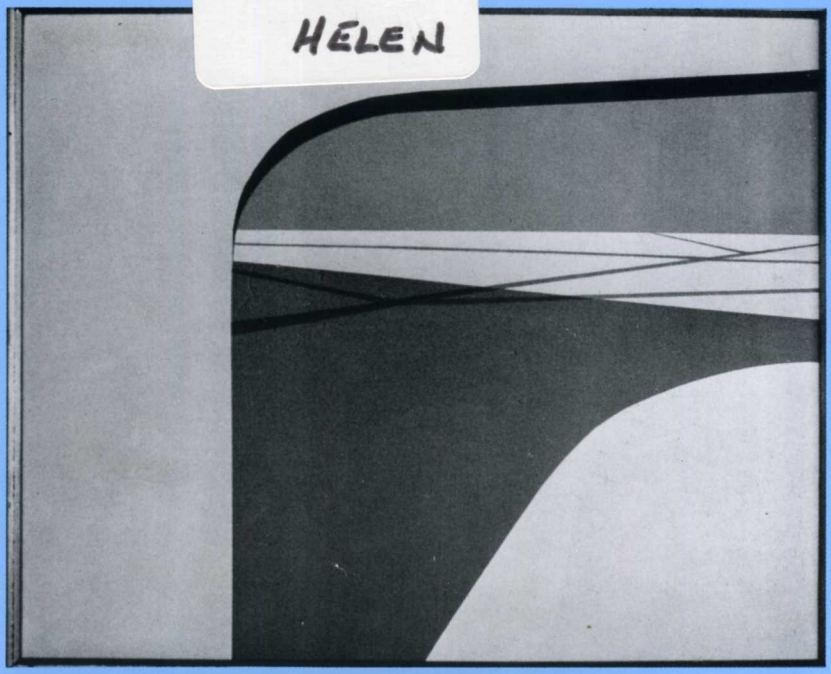


Interior with Painting 1960 Oil/Canvas 50 × 40"

SELECTED COLLECTIONS: INSTITUTIONS

Atlantic Richfield Corporation
Bank of America
The Buck Collection, CA
Columbia Savings & Loan Assoc.
Fort Worth Art Center, TX
Georgia Museum of Art, GA
Gibson, Dunn & Crutcher, CA
Great Western Savings Bank
Nora Eccles Harrison Museum, UT
Hirshhorn Museum, D.C.
Long Beach Museum of Art, CA
Los Angeles County Museum of Art
LaJolla Museum of Contemporary Art, CA
Museum of Fine Arts, Boston, MA
National Museum of American Art, DC
Oakland Art Museum, CA
Palm Springs Desert Museum, CA
Santa Barbara Museum of Art, CA
San Francisco Museum of Modern Art, CA
Security Pacific National Bank
Sheldon Memorial Art Museum, NE
Whitney Museum of American Art, NY
Xerox Corporation
Zimmerli Art Museum, New Brunswick, NJ

LUNDEBERG
HELEN



Shadow of the Bridge 1962 Oil/Canvas 24 x 30"

All prices are in U.S. Dollars; carriage is extra.
All works are original and are in good condition unless otherwise noted.
All items are offered subject to prior sale.
Orders take precedence over approvals.

We offer our services for consultation and appraisals.
We are pleased to receive offers of works in all media for consignment or for sale — individual pieces or full estates.

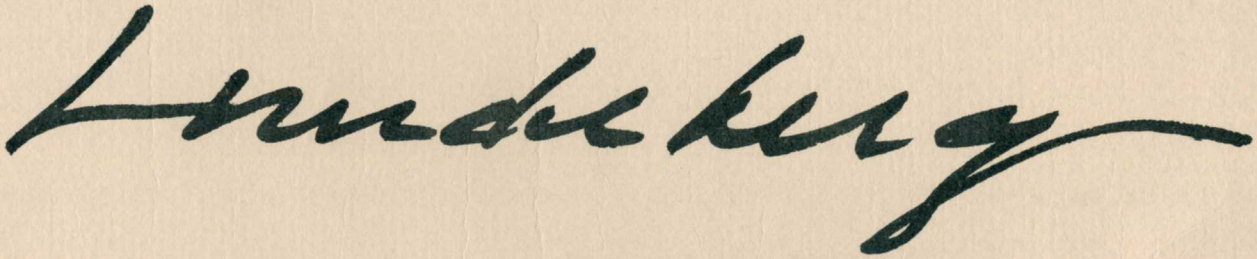
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GALLERY
7321 BEVERLY BOULEVARD
LOS ANGELES, CALIFORNIA 90036
(213) 933-5523

Wednesday - Saturday, 11-4
Additional Hours By Appointment

Municipal Arts Department
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11015 OPHIR DR.
L. A., CA. 90024 A



"HELEN LUNDEBERG'S PRESENT PAINTINGS ARE LANDSCAPES, BUILDINGS, INTERIORS, A TWILIGHT WORLD, MOTIONLESS IN QUIET TANS AND WARM GRAY-GREENS. SHE LIVES IN AN INFINITELY CONTROLLED WORLD OF QUIET EMILY DICKINSON EMPHASIS, AND THE STRAY FLOWER OR LEAF SEEMS TO SAY, IN ITS FEMINIST-NARCISSIST WAY, 'THIS IS ME'."

"THERE IS SOMETHING ELSE IN HER WORK OVER AND ABOVE THE SWEEPING ARCHITECTURAL PERSPECTIVES; A CALIFORNIA SENSE OF BARE DESERT SPACE, OF LAND TOO DRY TO GROW A TWIG UNDER A SKY TOO DRY TO HARBOR A CLOUD."

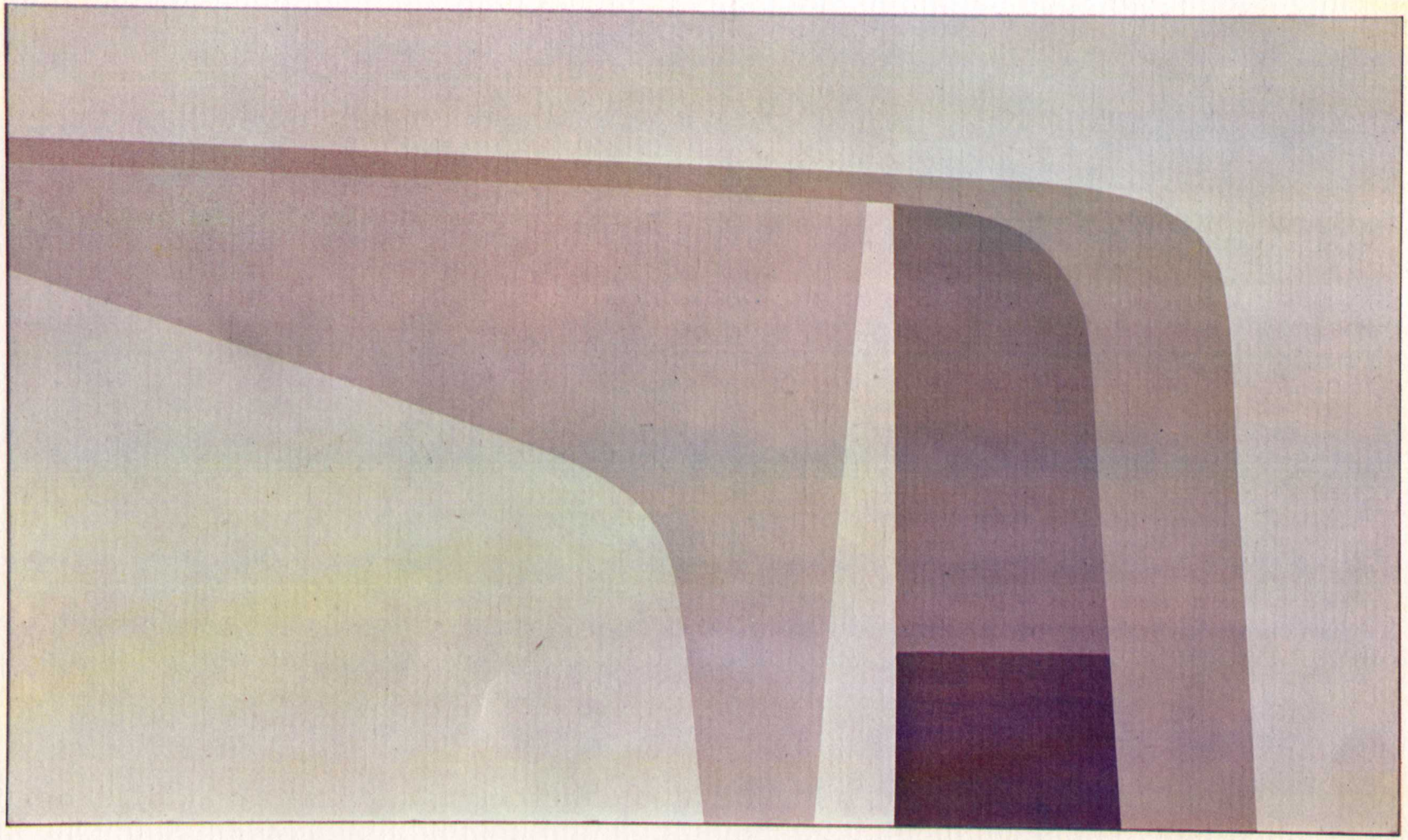
"SUDDENLY THERE ARE NOW MANY OF THESE CANVASES—SUBJECT-MATTER HAS BECOME MANIPULATED SPACE ITSELF; THE MYSTERY IS IN THE SPACE, MYSTERIOUS OBJECTS ARE NO LONGER NEEDED." PHRASES FROM AN ARTICLE IN "ART IN AMERICA" BY FREDERICK WIGHT.

RECEPTION, MONDAY OCTOBER 29 AT 8 PM **ANKRUM GALLERY** 930 N. LA CIENEGA, LOS ANGELES

ONE-MAN

ONE-MAN

LUNDEBERG



LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

HELEN LUNDEBERG


E-MAN
LUNDEBERG

WE ARE HAPPY

TO CELEBRATE THE OPENING

OF OUR NEW GALLERY

WITH RECENT PAINTINGS BY

HELEN LUNDEBERG

RECEPTION OCTOBER 12 AT 8 PM

THE NEW LOCATION OF

ANKRUM GALLERY

910 NORTH LA CIENEGA

LOS ANGELES

HELEN

ARTIST'S FILE

Tobey C. Moss GALLERY

7321 BEVERLY BOULEVARD
LOS ANGELES, CA 90036
(323) 933-5523 FAX: (323) 933-7618
www.tobeycmossgallery.com
tobeymoss@earthlink.net

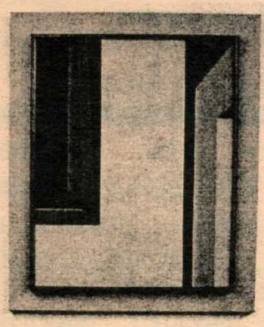
September 15th - November 3rd, 2001

HELEN LUNDEBERG (1908-1999)

Inner Visions of Outer Spaces

Post-Surrealism and Hard Edge Abstraction

HELEN LUNDEBERG: ***Inner Visions of Outer Spaces*** is the first major exhibition of the artist's work since her Memorial Retrospective in 1999. In this exhibit we are highlighting her lifelong journey of discovery. From outer space, as in Microcosm and Macrocosm, to secluded, interior spaces, as in Interior with Doorway, Helen Lundeberg's images evoke an enigmatic quality.



Whether figurative or abstract, Helen Lundeberg's work also poses questions. We question the meaning of her images, engaging our minds, looking and responding. This interaction with the work is critical because it reflects the original wonderment of the artist towards her subjects.

Works by CLINTON ADAMS, DORR BOTHWELL, LEONARD EDMONDSON, YNEZ JOHNSTON and EMERSON WOELFFER have been acquired from our gallery by the National Gallery. Once again, the importance of California Artists in the history of American art has been reaffirmed. □

We are currently preparing a new gallery catalogue which will feature text and color reproductions of major works by many of our artists.

Artist JULES ENGEL was honored again in July with a Lifetime Achievement Award in New Jersey by the Black Maria Foundation. This is just one of many recent accolades he has received for his work with experimental animated films.

We are now offering a beautiful selection of recent color lithographs by JULES ENGEL, created in collaboration with master printer, George Page of Versailles Press. □



Congratulations to our director, Quinton P. Bemiller and his bride, Megann (Zwierlein), who tied the knot on August 25th!

HELEN LUNDEBERG



The Poet's Road Oil on canvas 1961 50 x 40 inches (1269 x 1015 mm)

Tobey C. Moss
GALLERY

HELEN LUNDEBERG

INNER VISIONS OF OUTER SPACE

Paintings Drawings Prints

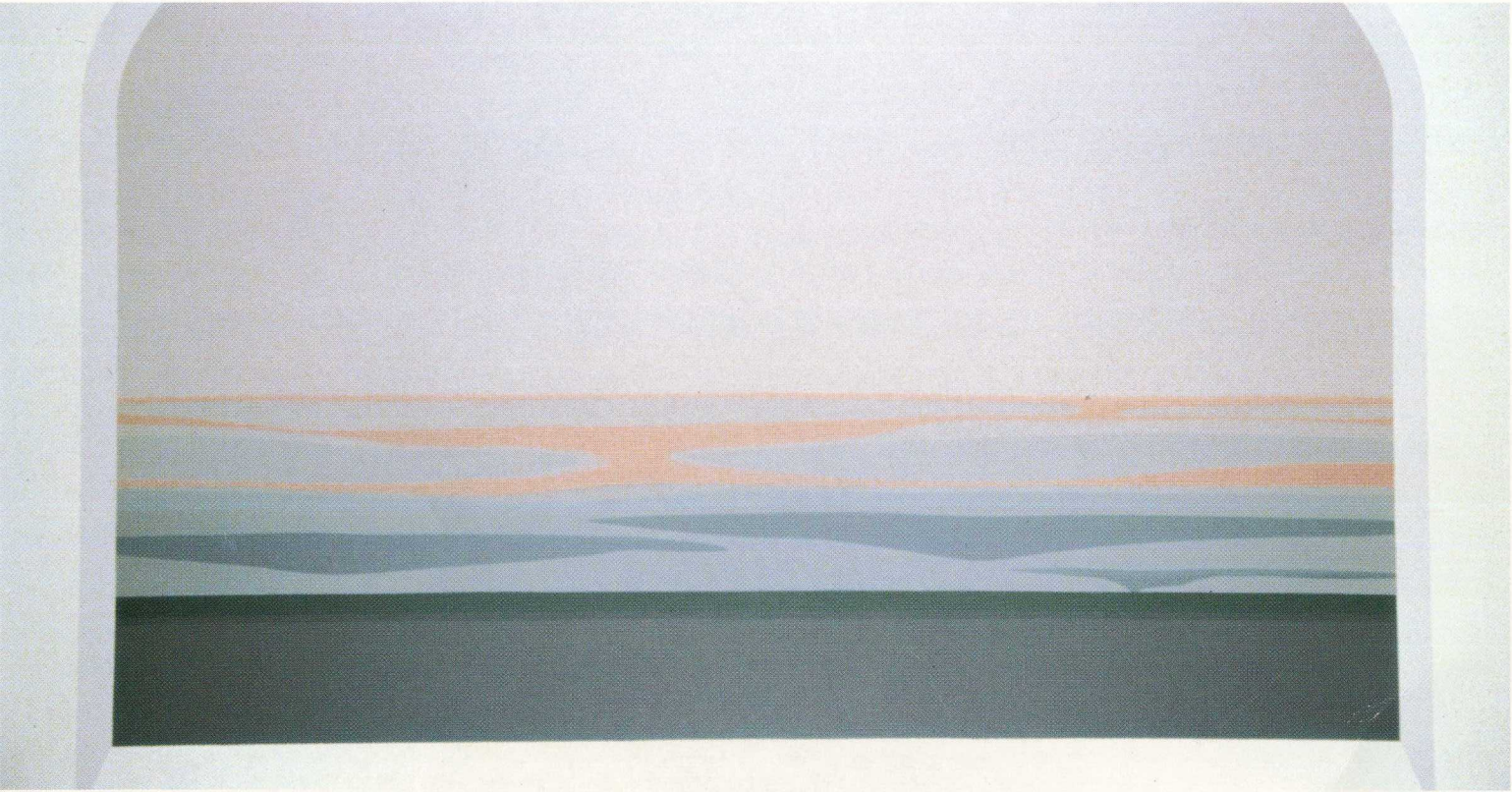
September 15th - November 3rd 2001

Opening Reception
Saturday, September 15th 3 - 5 P.M.

Tobey C. Moss
GALLERY

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TEL: (323) 933-5523 FAX: (323) 933-7618
website: www.tobeycmossgallery.com e mail: tobeymoss@earthlink.net

HELEN LUNDEBERG



Night Flying In Acrylic/canvas 1984 36" x 72"

HELEN LUNDEBERG

THE SUNSET YEARS: 1980 -1990

April 5th to May 9th, 1992

Reception for the Artist
Sunday, April 5th 5-7 pm

Tobey C. Moss
GALLERY

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HELEN LUNDEBERG



"Mirror and Pink Shell" oil on canvas 1952 40 x 60 inches

Tobey C. Moss
GALLERY

HELEN LUNDEBERG

STILL LIFE THROUGH FIVE DECADES

September 13 to October 27, 1997

Opening Reception: Saturday, September 13, 3 – 6 PM

Tobey C. Moss
GALLERY

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HELEN LUNDEBERG

THEN AND NOW

A Retrospective

September / October 1995

Opening Reception:
Sunday, September 10
4-6 pm

Tobey C. Moss
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LOS ANGELES, CALIFORNIA 90036
Tel: (213) 933-5523 Fax: (213) 933-7618

HELEN LUNDEBERG
THEN AND NOW

n the beginning, 1930, HELEN LUNDEBERG was a promising student at the Stickney chool in Pasadena (see Tree Trunks). Lorser Feitelson, her teacher and, eventually, her usband, directed her to think of herself as an artist - not a student - and to enter her work nto competitive, juried exhibitions (see Apple Harvest). Accolades, prizes and encouragement followed.

er first one-person show in 1933 at the Stanley Rose Gallery in Hollywood opened with er Self Portrait. During this time, Lundeberg was exploring surrealist concepts (see undial). By 1934 she and Feitelson co-founded 'Post-Surrealism' and she wrote the naifesto' for the first Post-Surrealism exhibition at the Centaur Gallery, Hollywood.

his shy almost-librarian quite quickly found herself as an artist in the hub of an active, ibrant intellectual, challenging and heady Los Angeles art scene. When the WPA/FAP followed other government-sponsored programs for public art, Lundeberg applied and was ssigned to the prints division (see Ruins and Arabesque). She then was transferred to the Mural division where she designed, painted and coordinated the team-painting of numerous murals in schools, federal and other public buildings. She also created the largest etrachrome mural-wall (8 feet high x 241 feet long) for Centinella Park in Inglewood.

With the close of the project, she turned to small paintings that she could do alone, without the mural crews she disliked directing. The 1940s were years rich in creativity: The Pier, Abandoned Easel, Biological Fantasy, Micro-Macrocosmic Landscape, Fantasy, Peaches, The Edge, The Tree are shown here.

The next decade brought winds of change: A Quiet Place disturbed her; it was 'complete' as a non-objective abstraction! She reacted by reexamining her original ideas and created a series of quiet interiors using studies of shells, mirrors and other familiar furniture in her home. She also made her only palette knife painting: Enigma of Reality. The poetry of her art was manifested through her 'Helen Lundeberg palette' and 'Helen Lundeberg mood'.

But a new element had entered her work: straight lines, hard edges, geometric forms - the spare abstraction first seen in A Quiet PLace and present in Mirror and Pink Shell of 1952. Towards the end of the 1950s the confirmation of hard-edge vocabulary could be seen in The Road, Sunny Corridor, Night lights and Shadows, Estuary, The Poet's Road, Interior with Mirror, and Still Life with Shadow. This dark and gentle palette was supplanted, in 1962, by the incorporation of white 'open' areas as Arches IV, Landscape-White and Orange, Shadow of the Bridge and Still Life. Those dazzling whites gave way to the heat of Desert light and Looking Through.

Space, space, space has been a source of wonderment for Lundeberg. Her queries of 1930s were pursued in the '40s and '50s. In the 1960s, that exploration continued. The Blue Planet represents a series of paintings and screenprints on the theme. The tiny Planet captures pulsing auras and predicts the May Planet.

Arcanum and Forms in Space turned the corner into the decade of the '70s through strong clean abstractions with architectonic elements, as in Evening Lights and Shadows and Double View.

With the uncertainties of health and life, Lundeberg turned to a series of small pieces: The Headland, Three Plums and a Pear, Shell and Rock. Then the cataclysm of Lorser Feitelson's death triggered a retreat in 1978.

When she next approached the easel, her confident powers were evident in the six Grey Interiors. The decade bore witness to her personal strengths in Wetlands, Tidelands, Seen From a Height and lastly, Two Mountains.

This has been a remarkable sixty years. It is important to recognize that this creativity has been steady throughout that course of time. In her quiet way Helen Lundeberg has expressed herself with resonance within art history.

(c) Tobey Moss

Tobey C. Moss
GALLERY

7321 BEVELY BOULEVARD LOS ANGELES CALIFORNIA 90036 (323)933-5532 fax 323(323) 933-7618

We Mourn the Passing of

HELEN LUNDEBERG

June 24, 1908 - April 19,1999

Memorial Service

Dorothy Collins Brown Auditorium
Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles

May 23rd, 1999 10:00 a.m.

This announcement will admit you at the Wilshire Boulevard entrance. Please park in the lot on the southeast corner of Wilshire Boulevard and Spaulding Avenue.

The Project:HELEN LUNDEBERG - AMERICAN PAINTER

Running Time:56 minutes, 9 seconds
Produced in Beta-Cam with full broadcast fidelity in 1" 1987
Executive Producer:Tobey C. Moss

Producer: Tom Boles	Director: John Amodeo
Camera: David Werk	Editor: John Amodeo
Audio: Laura Osborn	Make-up: Sheryl Shulman

Narrator: Helen Lundeberg

From her childhood to Helen Lundeberg's enrollment in Pasadena's Stickney School of Art in 1930, the story line carries the viewer through Lundeberg's co-founding of Post-Surrealism in 1934, her experiences in running an art gallery on Hollywood Boulevard, her work with the Federal Arts Project(mural division and print division) from 1936 to 1942, her return to the easel in the 1940s (after her 'war work') and the evolution of her art to the present.
As the narrative focusses upon the artist, another tale is taking place - the history of the period becomes alive through her involvement in the programs and the people. For example, while on the Project she relates:

"I was the only one of my crew, including about four or five men, who had a driver's license so I was elected to drive the truck to the mural site... until some busy-body said WHAT IS A WOMAN DOING DRIVING THAT TRUCK! So that was the end of my carreer as a truck driver!"

and:

"After the Federal Arts Project murals, I wanted to do works that I could hold in my hands...that only I would touch." (beginning in 1942, Lundeberg executed a wonderful group of small 'mood entity' paintings that are 'jewels'.)

The camera carries the viewer from scenes of her family in Pasadena in 1912 to the Hollywood Boulevard of the 1930s, from the 1970s to Lundeberg's studio of today. Throughout this story, Helen Lundeberg's art reveals the powers, the creativity , the aesthetic evolution that confirm her position as one of America's foremost artists.

Lundeberg discusses her techniques, her philosophies, her themes, her fears and her goals, The viewer empathizes, shares and learns.

This project documents the work of a great artist and, simultaneously, documents a period in American art history directly from a participant.

©Atmosphere Production - VHS $40.00

HELEN LUNDEBERG



Self Portrait Oil/celotex 1933 28 x 20" (711 x 508mm)

Tobey C. Moss
GALLERY

HELEN LUNDEBERG

June 24, 1908 - April 19,1999

ARTIST'S FILE

A Memorial Exhibition

September 9th to Saturday, October 30th, 1999

Opening: Thursday evening, September 9th 7 - 9 pm

Helen Lundeberg lives...she lives on in her art, as she has always wanted. She said, "My paintings and drawings say everything I want to say." As we look around us, we hear her.

For this first exhibition after her death on April 19th, there is so much to recall, and to share. The "poet among painters", as Jan Butterfield dubbed her, invested her paintings with the 'Helen Lundeberg mood' as she worked in her 'Helen Lundeberg palette'. The early post-surrealist works were very pictorial, telling stories, creating mysteries. By the 1950s, geometry entered and defined her compositions.

The 1960s exploded with challenging minimal but subjective forms. Her paintings tended to be smaller in scale, though no less powerful. The 1980s were years of successful renewal and assertion.

During those sixty years between 1930 and 1990, she never wavered. She created art without regard for the world around her. She was in her own world. Enter her world and feel her poetry.

Tobey C. Moss
GALLERY

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Tobey C. Moss
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GRANT RECOGNIZING MATURE AMERICAN ARTISTS AWARDED TO HELEN LUNDEBERG

Helen Lundeberg, 82, is the recipient of a grant from the Richard A. Florsheim Art Fund to assist older American artists of merit. The $20,000 award will underwrite the publication of a catalogue raisonne on Lundeberg's life work, to be written by Donna Stein, former curator at the Museum of Modern Art, New York and twice recipient of NEA grants for museum professionals.

The art of Helen Lundeberg, who began her career in Los Angeles in 1931, bears testimony to her continuous exploration of a personal vision. As co-founder with her teacher and husband Lorser Feitelson of "Abstract Classicism," a post-surrealist movement during the mid-thirties, she issued the 1934 tract "New Classicism" and gained national attention. In 1935, she was included in museum exhibitions in the San Francisco Museum of Art and the Brooklyn Museum and the following year in the landmark Museum of Modern Art show, "Fantastic Art, Dada and Surrealism." More recently, Ms. Lundeberg has had one-person retrospective exhibitions at the La Jolla Museum of Contemporary Art, 1972; the Los Angeles Municipal Art Gallery, Barnsdall Park, 1979; the San Francisco Museum of Modern Art, 1980; the Palm Springs Desert Museum, 1983; the Fresno Art Museum, 1989; and an 80th Birthday Salute at the Los Angeles County Museum of Art, 1988. She is also featured in "Turning the Tide: Early Los Angeles Modernists 1920-1950," 1990 organized by the Santa Barbara Museum of Art.

In describing her art, Ms. Lundeberg has said: "My work is both lyrical and formal, and these elements are inseparable and constant. However much paintings of various periods may differ in scale, palette and imagery, the principles remain the same. I have never been interested in pure non-objective abstraction; I love, too much, the forms, perspectives, and atmosphere of our natural world. I have tried to represent them in many ways and in varying degrees of abstraction."

ARTIST'S FILE

HELEN LUNDEBERG

Post-Surrealism to HardEdge
1930s to 1980s

LORSER FEITELSON

Magical Forms to HardEdge

1940s to 1978

November 5th to December 31st, 1998

Reception: Monday, November 9 6-8 PM

Tobey C. Moss
GALLERY

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HELEN LUNDEBERG

Post-Surrealism to HardEdge
1930s to 1980s

LORSER FEITELSON

Magical Forms to HardEdge

1940s to 1978

November 5th to December 31st, 1998

This is the second in a series of exhibitions
on foundations of Los Angeles Modernist history
that the Tobey C. Moss Gallery is mounting
to complement the UCLA/Hammer Museum of Art's showing of
Sunshine & Noir - Art in L.A. 1960-1997
and to commemorate our twentieth anniversary.

Tobey C. Moss
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Chalice Coral: American Samoa



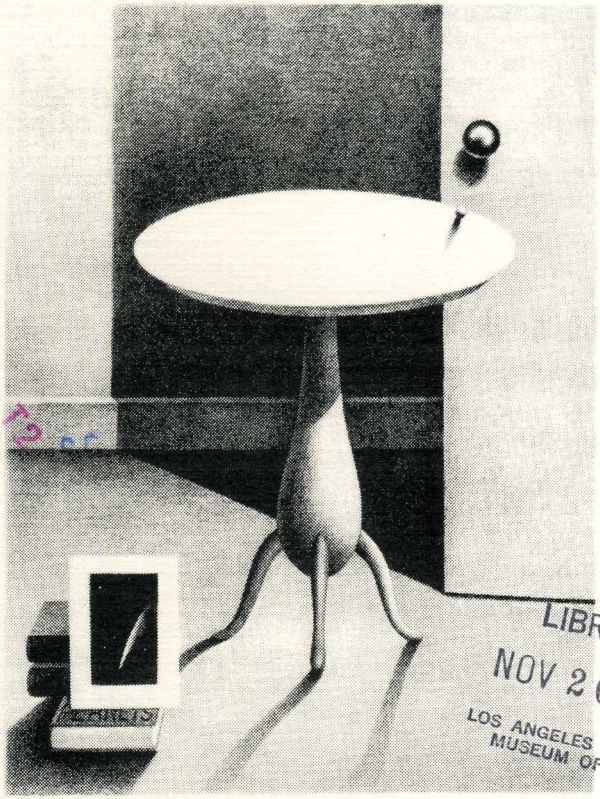
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Michael Quick
LACMA
5905 Wilshire Blvd
LA, 90036

ONE-MAN

HELEN LUNDEBERG

Selected Works

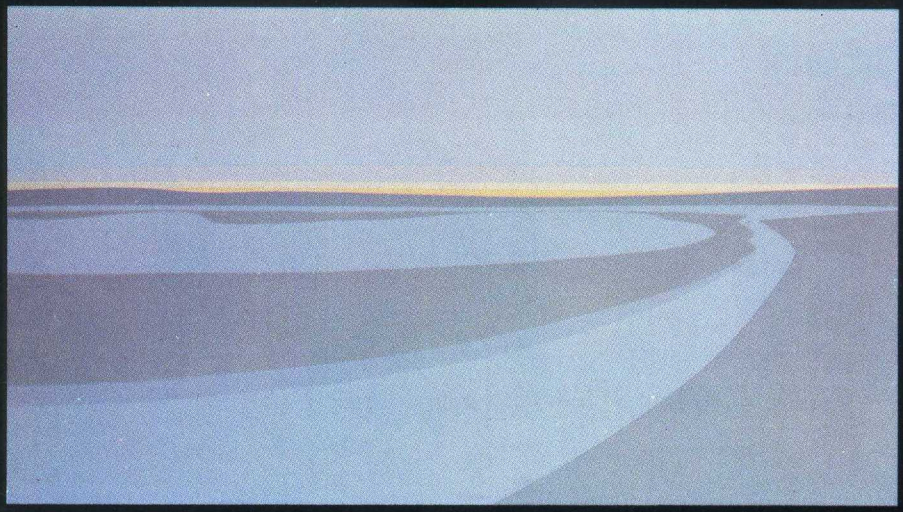


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NOV 20 19
LOS ANGELES COUNTY
MUSEUM OF ART

OCTOBER 2 TO NOVEMBER 15, 1980

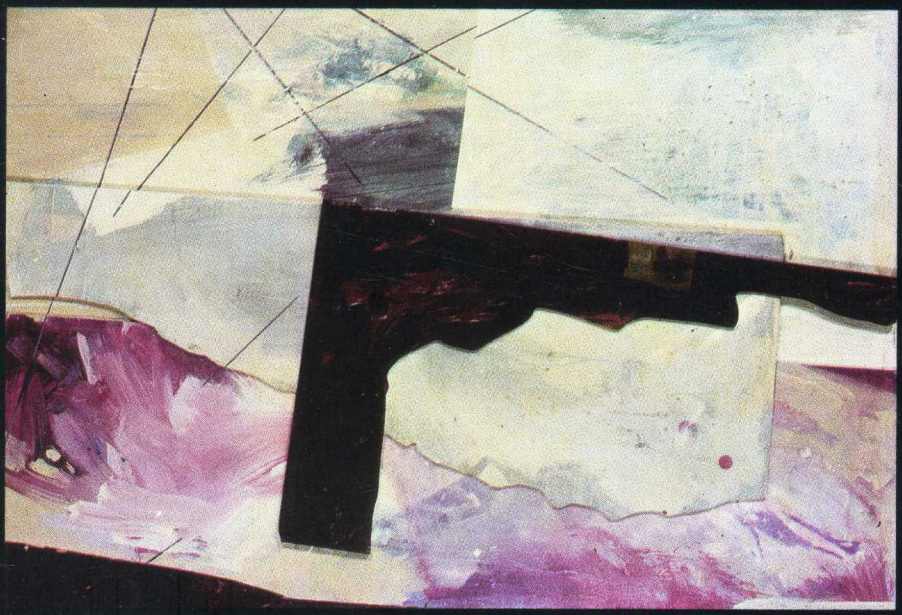
Tuesday through Saturday. 1 to 5PM
Or by appointment

THE NORTH POINT GALLERY
872 NORTH POINT • SAN FRANCISCO, CALIFORNIA 94109
(415) 771-3548



HELEN LUNDEBERG WETLANDS I 1983 ACR/C 30 x 54"

Tobey C. Moss Gallery



JUNE HARWOOD FALL LINE #3 1985 ACR/WOOD 32 x 48"

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AND
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OPENING RECEPTION
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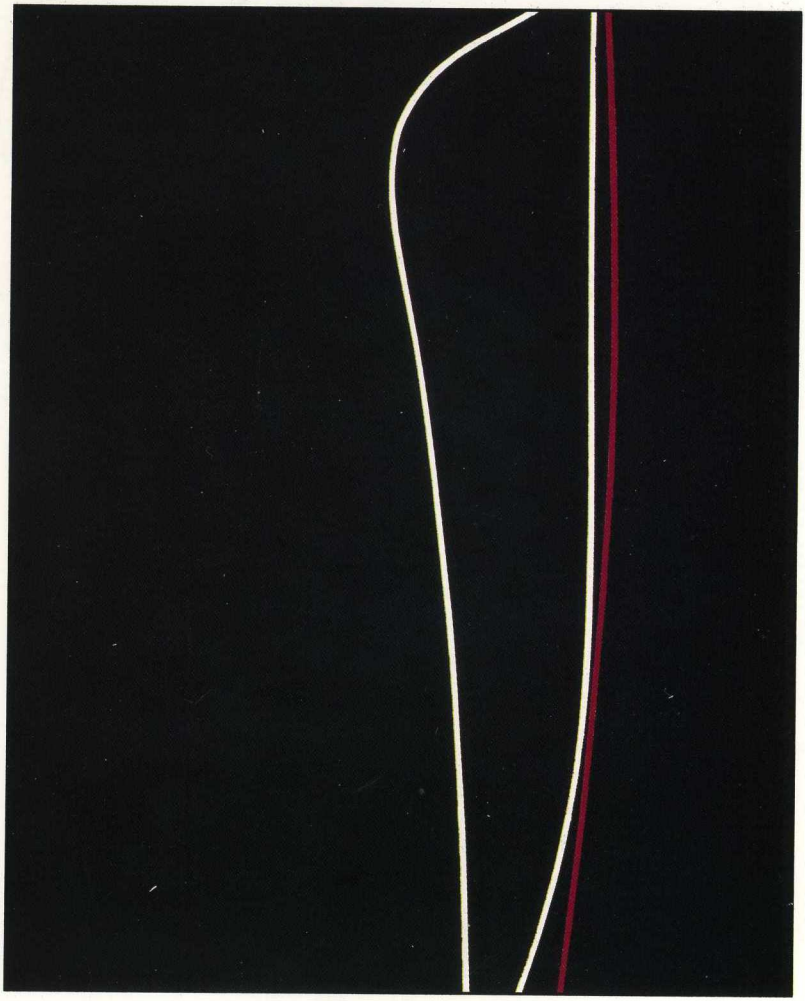
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LORSER FEITELSON



UNTITLED Acrylic on Canvas 1977 30 X 24"

LUNDEBERG & FEITELSON:

TOGETHER AGAIN

The Los Angeles Art Association and Tobey C. Moss Galleries present this retrospective exhibition featuring the paintings of **Helen Lundeberg** and **Lorser Feitelson** (as curated by Eva Bramson). The paintings span a period of 60 years. The exhibition is to honor Helen and Lorser for their support and participation in the growth of the Los Angeles Art Association.

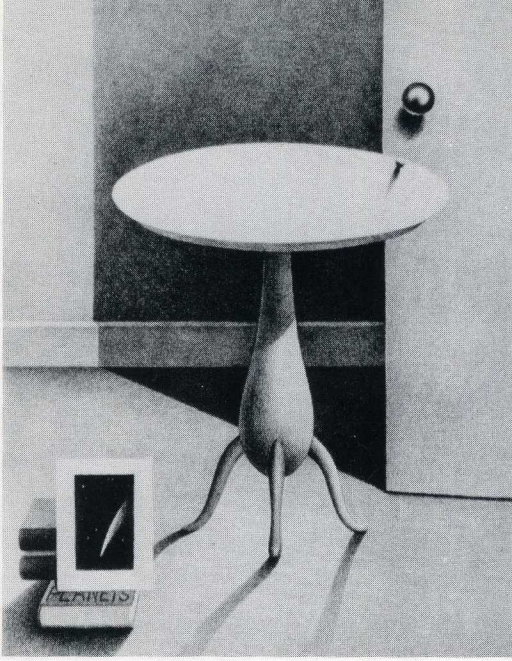
FEBRUARY 13 THRU MARCH 13, 1993
RECEPTION SATURDAY FEBRUARY 20 (3 - 5 pm)
Hrs. are Tues. - Sat. from 12 - 5 PM, Phone (310) 652 - 8272.

A special program highlighting the careers of Helen Lundeberg and Lorser Feitelson will be given by Tobey C. Moss at the Los Angeles Art Association on Saturday February 27, 1993 (3 - 5pm).

F.A.P.

AND

WORK & PLAY



LUNDEBERG PLANETS 1937 12″x 9″

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1920s to 1950s

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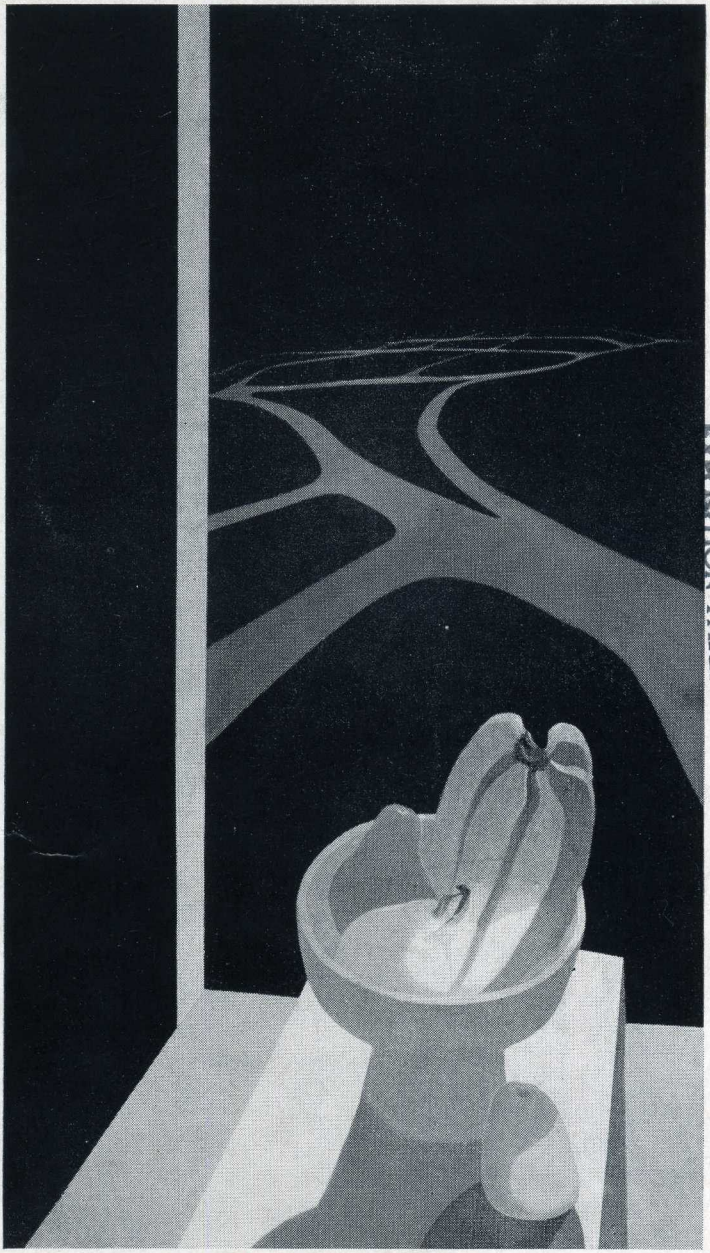
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October 5th Through October 30th, 1959

Preview and Reception:

Monday Night, October 5th

7 - 10 p.m.

Gallery Hours: 10 - 6 Monday Through Saturday

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LORSER FEITELSON
AND
HELEN LUNDEBERG:

A RETROSPECTIVE
EXHIBITION

THE FREDERICK S. WIGHT ART GALLERY
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UNIVERSITY OF CALIFORNIA, LOS ANGELES

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FROM 8:00 P.M. to 10:00 P.M.

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*Vols. I & II

UCLA ORAL HISTORY PROGRAM 1959-1975
Fine Arts Series (Art)

STREETER BLAIR Artist. Interviewer: Dixon and Schippers. 21 hours, no video, 819 manuscript pages.

CONRAD BUFF Artist. Interviewer: Dixon. 10 hours, no video, 309 manuscript pages.

ANNITA DELANO Artist. Interviewer: Mink. 17 hours, 15 minutes, no video, 617 manuscript pages.

* BARBARA MORGAN (in process) Photographer. Interviewer: Galm. 30 hours, 45 minutes, no video, 473 transcript pages.

MYRON NUTTING Artist. Interviewer: Schippers. 43 hours, no video, 1275 manuscript pages.

* FREDERICK WIGHT (in process) Museum director. Interviewer: Galm. 14 hours, 45 minutes, no video, 333 manuscript pages.

* Not yet available.

ONE-MAN
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FEB 28 1979
LOS ANGELES COUNTY MUSEUM OF ART

perspective on art *by betje howell*

First L.A. exhibit for Helen Lundeberg

The first Los Angeles retrospective exhibition of paintings by Helen Lundeberg — on view through Feb. 18, in the Main Gallery of the Municipal Art Gallery in Barnsdall Park — is much more than a superficial survey of one artist's particular oeuvre.

Lundeberg has been a quiet, almost self-effacing (in public), but highly motivated and original artist, whose very personal idiom continues to place her among the elite of West Coast modernist painters. She has been exhibiting widely and in major museums and gallerys in the United States since her first solo show in 1953 at the Pasadena Art Museum. Her works are in important public and private collections, including the Joseph H. Hirshhorn Museum, in Washington D.C.

Helen Lundeberg's career and personal life have been something of an anomaly. In 1934, after three years of study with her late husband, the pioneer abstract classicist Lorser Feitelson, she founded with him the Los Angeles movement of subjective classicism, which came to be known as Post-surrealism.

Both artists were to continue to be vital participants in the local art scene, as well as originating completely personal stylistic concerns. Feitelson is best known as a leader of a painting movement called "hard edge abstraction" by art historian and critic Jules Langsner. Feitelson's linear ribbons of color juxtaposed with solid color spatial areas are well known to gallery visitors. From impeccable draftsmanship his works, ranging from early figurative works to Surrealism through Cubist elements, evolved into the rhythmic linear delinations of his graceful hard-edge Abstract Classicist style. As a member of the faculty of Art Center College of Design, he was an instructor who left a vital and lasting impact on the work-philosophy of his students.

Although Feitelson and Lundeberg shared an inherently classical attitude towards art, their paintings have remained distinctly individual. For Feitelson, space was the arena for dynamic movement. For Lundeberg, the space became the setting for poetic color. Both artists were to successfully maintain their aesthetic distance, or the frame of reference that an artist creates by the use of technical devices in and around the work of art to differentiate it psychologically from reality.

Mounted in chronological order, this retrospective



Helen Lundeberg's "Self Portrait," 1933

paintings have become larger. "Triptych" (1963), and related works, are composed of large white areas of primed canvas and sweeping linear forms that suggest the horizon and the rhythmic movement of the sea.

Such iconography is often seen in this retrospective. Her metier or subject matter is transformed through a

In 1964, Lundeberg resumes the arch motif, but now space becomes vast expanses of desert. The restrained, often muted palette, shifts to strong and glowing colors. The paintings are views of remembered sunsets and wide-open space looking outwards through an arch, a device similar to the French painter Bonnard's paintings of gardens or landscapes framed by a window. Once again, Lundeberg invites the viewer into an imaginary realm that is poetry redefined and serene.

Her recent work shows a return to muted, small canvasas or interiors enhanced with still-life subjects - a shell - or the marvelous purity of a fruit shape, set against an imaginary shoreline.

And one remembers that Paul Cezanne, the father of modern art, wrote: "Everything we see is dispersed and disappears. Nature is alway the same, but nothing remains of it, nothing of what we see. Our art should give to nature the thrill of continuance with the appearance of all its changes. It should enable us to feel nature as eternal."

Lundeberg's "Blue Calm" (1978-79), a 60-inch by 60-inch acrylic on canvas, embodies a content that was to initiate a new series in which her work would transcend the linear-spatial qualities of past works and achieve the Golden Mean, or the universal law of the harmony of proportions in both art and nature that has been respected for centuries in the field of aesthetics. It remains a singular experience in this survey of Helen Lundeberg's mature oeuvre.

As she says: "My intention in all my work is both formal and lyrical, to evoke through a visually satisfying organization of the pictorial elements, the magic of light and shadow, the poetry of space and silence."

Two major new sculptures by internationally known American sculptor George Segal are on display for the first time on the West Coast at The Newport Harbor Art Museum. Curator Betty Turnbull has been working with the artist in New York for almost two years to bring these environmental works to the Los Angeles area, in coordination with the large Segal Retrospective at the San Francisco Museum of Art.

The two works are "Hot Dog Stand" (1978), painted plaster, painted wood, plastic, metal and electric lights, and "Blue Girl Behind Blue Door" (1977), of painted plaster, painted wood and metal, on loan from the Sidney Janis Gallery, New York. On view through March 11, this exhibition was partially funded by the

HELEN LUNDEBERG

ONE-MAN LUNDEBERG, HELEN

An exhibition previously announced as a Lorser Feitelson retrospective at the San Francisco Museum of Modern Art has been expanded to a dual retrospective including the work of Helen Lundeberg. Selected by SFMMA director Henry Hopkins, 120 paintings span the careers of the two pioneer modernist painters. The show, opening in San Francisco Oct. 2, will be at UCLA in March.

The Southern California artists were associated through work and marriage from the early '30s, until Feitelson's death in May, 1978. Feitelson was an authoritative spokesman for the avant-garde art movement. He and Lundeberg co-founded an influential school of "subjective classicism" or "post-Surrealism" in 1934. Lundeberg's work developed along post-Surrealist lines with emphasis on real and imagined space, while Feitelson turned toward hard-edge painting—a style that became internationally important in the '60s.

Prior retrospective exhibitions for both artists were held individually at the Municipal Art Gallery in Los Angeles.

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LAT CAL 9/14/80

HELFAI LUNDEBERG

LAT CAL-5/22/83

SUCCEEDING IN INFINITE SPACE

By SUZANNE MUCHNIC

No history of art in California is complete without Helen Lundeberg. No survey of female artists dares omit her. That isn't because she makes women's art or promotes herself as a public figure. Lundeberg's stature is the natural result of excellence, tenacity and longevity in a field that offers few rewards beyond the possibility of self-fulfillment. She has gained widespread respect while minding her own business.

A tall slender woman whose apparent shyness cloaks strength and whose reserve often masks a sharp sense of humor, Lundeberg has become an institution, but she has gathered no cobwebs. Now in her seventh decade; she is painting better than ever—and being recognized for her efforts. The latest in a long list of exhibitions is "Helen Lundeberg Since 1970," at the Palm Springs Desert Museum through June 5.

Over the years, Lundeberg has been accurately labeled a post-Surrealist, a classical abstractionist and a hard-edge painter. She has worked with representational and abstract imagery and varied her palette from high-intensity contrasts to the palest of subtleties. Despite changes, the essential Lundeberg is consistent. She is concerned with static images that "sit still and float on the canvas" and with the idea of infinite space.

"I'm always unhappy with something that's too enclosed. Maybe it's claustrophobia," she said in an interview in her studio. "There doesn't have to be a literal opening—a window or a mirror reflecting landscape. Sometimes the escape can be a painting within a painting."

The 50 paintings currently exhibited in Palm Springs range from crisp abstractions evocative of landscape and molecular structures to still lifes in architectural and outdoor settings. And, as if to show the full range of Lundeberg's interests, a 1982 painting called "Reflections" combines art's traditional subjects—landscape, still life and the figure—in one canvas. The image of a half-figure reflected in a mirror recalls her early self-portraits.

Lundeberg's elusive spaces, painted in carefully ordered juxtapositions of color and meticulous compositions with pristine surfaces, nearly always are characterized by whispered enigma. "That (enigma) is basic," she said. "To me, this is a mysterious world we live in. You don't have to go to exotic places to produce that sensation." She finds visual magic in "obscure symbols, things not to be named" and "wonder in familiar faces."

Questioned about art that has inspired her, she said, "I adore the early Renaissance and certain early De Chiricos. There is a wonderful silence in his early things." Asked if she ever painted a real landscape, Lundeberg laughed and said: "Oh, Lord, no. I tried that once in my life. It didn't work." The terrain in her art is "a purely imaginary, concocted thing" and the symbolism read into her work is largely unintended.

"I can't say why I paint things. I just do it. Other artists are more articulate than I am. That's probably why I get such interesting reviews. There have been some wonderful interpretations. I don't mind. It's not nonsense, but I'm sometimes astonished when writers put in more than I thought."

Lundeberg called herself "a very deliberate painter, the opposite of an action painter," but she espoused no rules or hard theories. "There's nothing worse than formula painting. I've never seen it work. I think a lot of aesthetic theories are worked out after the fact. You can make a smorgasbord of color theories."



MARSHA TRAEGER / Los Angeles Times

Helen Lundeberg in her storefront studio.

sometimes makes people think she has developed a fool-proof formula.

Born in Chicago in 1908, Lundeberg moved to Pasadena with her family when she was 4. As a child she was an avid reader who clipped reproductions from Ladies Home Journal and "made little things" with her hands but didn't plan to be an artist. After graduating from Pasadena City College she began to study at Stickney Memorial School of Art, "almost serendipitously" with the encouragement of a family friend. During her second term there, Lorser Feitelson, her future husband and the artist who influenced her more than any other, was her teacher.

"As a youngster you make things and your friends and family say they are wonderful, but I had no idea what art was all about," she said. "Once I got to art school and once Lorser took over, that was it." Lundeberg and Feitelson became fixtures in Los Angeles' fledging art community, showing their work locally and in the East. "When we went to New York,

'I'm always unhappy with something that's too enclosed.'

we were greeted as strangers of the outlands, but we were not completely unrecognized," said Lundeberg.

A gifted speaker and teacher, Feitelson taught at Art Center College of Design and presented educational art programs on television. They both worked on the Works Progress Administration mural project in the '30s. When Feitelson died in 1978, Lundeberg continued to paint in the storefront studio where they had lived for 30 years. "We never intended to stay. This studio was an interim solution, but we got busy and one thing led to another. Sometimes I would get discontent and go out and look at houses, but nothing suited us. Now I'm perfectly content to stay here."

She has witnessed Los Angeles' growth as an art

HELEN LUNDEBERG

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SENSITIVE PALETTES OF FEITELSON-LUNDEBERG

BY WILLIAM WILSON

In 1927, Lorser Feitelson exhibited in Paris' Autumn Salon, then moved to Los Angeles. The city back then must have been exotic in a tacky way with its bungalows, bean fields and movie lots, a sharp contrast to Paris' urbane boulevards and cafes.

Now, 54 years later, we are on the brink of our own urbanity and UCLA honors the career of Lorser Feitelson and his wife Helen Lundeberg with tandem retrospective exhibitions.

Feitelson was just 29 but already steeped in vital currents of modern art. He was born in Savannah, Ga., and was painting in oils by age 12. He admired the old masters but, like his contemporary Stuart Davis, was converted to Modernism by the epochal Armory Show of 1913. (That was the massive exhibition that gave Americans their first deep and general look at European avant-garde art.)

The young artist labored ecstatically in a Greenwich Village studio, meeting such diverse artistic luminaries as John Sloan, Arthur B. Davies and the sculptor Gaston Lachaise, noted for his floating nude amazons.

In Paris, Feitelson was influenced by a wave of relative conservatism that caused Picasso to turn to a classical style, and sobered the work of former "wild beast" painter Andre Derain. Feitelson met Constantin Brancusi and was impressed with the work of Elie Nadelman, a figurative sculptor fond of arabesque curves.

Heaven knows what inspired Feitelson to emigrate to Los Angeles, other than personal independence, a pioneer spirit and a desire to escape the competitive hubbub of the big art centers. Maybe it

Please Turn to Page 92

Family Films Guide ——— 40 ——— Page
Jazz

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THRU MARCH 13, 1993

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LUNDEBERG, HELEN

PRESS RELEASE

FOR IMMEDIATE RELEASE

WHO: **The Los Angeles Art Association.**

WHAT: **TOGETHER AGAIN: Helen Lundeberg and Lorser Feitelson** A retrospective exhibition.

Honoring Helen and Lorser for their support, participation, and interest in the growth of the Los Angeles Art Association.

WHEN: The exhibition runs from February 13 to March 13, 1993 (Tues-Sat 12-5).

RECEPTION: The opening reception is Saturday February 20, 1993 from 3 - 5 PM.

WHERE: The L.A. Art Association
825 N. La Cienega Blvd.
Los Angeles, CA. 90069
Tues. thru Sat. 12-5 PM
For info. call Camille O'Leary (310) 652-8272

* **PROGRAM:** A free program highlighting the careers of Helen Lundeberg and Lorser Feitelson will be given by Tobey C. Moss at the Los Angeles Art Association on Saturday February 27, 1993 from 3 - 5PM.

PHOTOS AVAILABLE UPON REQUEST
CALL FOR PRESS PREVIEW ARRANGEMENTS

ARTISTS FILE

L.A ART ASSOCIATION HISTORIC PROFILE

The Los Angeles Art Association was founded in 1925 as a California non-profit corporation. At the time of its foundation, there were very few places for artists to exhibit their works, other than the Biltmore Hotel, Stendahls or the Museum of Science and History. A prestigious group of local citizens including civic leaders like William May Garland, who headed the 1932 Olympics, Edward Dickson of The Express, Harry Chandler of the Los Angeles Times, Manchester Boddy of The News, and James Marin organized the corporation. The aim was to exhibit the fine American artists of the day and to bring in exhibitions from Europe as well. The original group wanted to establish a museum for the Los Angeles area. They were a force in establishing the L.A. County Museum of Art and the Otis Parsons Art Institute.

During the Depression internationally renown artist Lorser Feitelson was art Chairman and Helen Wurdemann, then western art critic for Art in America and creator of the Wurdemann Collection at the University of Wisconsin at Madison, took over as director of the association. Since then the activities were so sustained and successful that today, with no requests for grants or government financing, the Los Angeles Art Association owns its own building, at 825 N. La Cienega, and carries on a continuous exhibition program as well as educational presentations, lectures and discussions for artists and the public. Jack Smith of the Los Angeles Times, June Wayne, founder of the Tamarind Institute, science fiction writer Ray Bradbury, artist Jae Carmichael and art collectors have been speakers at these events in the past. In the 1960's, art chairman Lorser Feitelson produced and spoke on a weekly NBC series, ART IN OUR TIMES, giving a new public some understanding of the techniques and styles of art.

The Art Gallery is the exhibition arm of the Los Angeles Art Association. Works of professional and emerging Southern California Artists are exhibited in juried and invitational shows in a wide variety of media. Long before photography was fully accepted as an art form, the association presented shows of historic photographers, such as the Matthew Brady Civil War Photos. The international collection of Sanford Roth with photos of historic painters of the School of Paris from Picasso to Man Ray were exhibited here. Anders Aldrin, Nick Brigante, Karl Benjamin, Peter Krasnow, Helen Lundeberg, Boris Deutsch, Sueo Serisawa, Hans Burkhardt, S. Mc Donald Wright, Edgar Ewing and Emil Kosa, Jr. are some of the artists that have exhibited with the gallery.

Young artists often find their first exhibition place here and some go on to fame like Roger Kuntz, Jack Zajac and Joe Mugnaini and to national and international awards such as the Guggenheim, Fulbright Fellowships and the California Phelan Awards.

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LORSER FEITELSON AND HELEN LUNDEBERG: A RETROPSECTIVE EXHIBITION

RARY,
OCT 8 1980
LOS ANGELES COUNTY MUSEUM OF ART

OCTOBER 2 - NOVEMBER 16, 1980

A major retrospective exhibition which simultaneously honors two important pioneer modern California artists, Lorser Feitelson and Helen Lundeberg, will open at the San Francisco Museum of Modern Art October 2. The exhibition of 120 paintings spans both careers, dating from a 1917 oil painting by Lorser Feitelson to Lundeberg's most recent work. The artists who were associated from the early 30s until Feitelson's death in 1978, have not been given the full accord due them their contributions to the art world, until now.

Both artists lived and worked in southern California. Lundeberg has become increasingly important as a distinctive artist and early woman painter. Feitelson developed his independent career as a painter, teacher and spokesman, initiating a viable art community at a time when there was none outside of New York. Together they founded the movement of Post-surrealism in 1934, which was influential for ten years.

Feitelson forged a tradition in southern California independent from the rest of the country. When he moved to the artistic desert of Los Angeles in 1927, his reputation as a painter in New York and Paris was already established with "Absinthe Drinker" from 1917. By the late forties he had arrived independently at a mode of 'Hard Edge" painting which was to be recognized a decade later as a highly significant alternative to Abstract Expresssionism. His paintings of the late 40s and early 50s and both

-more-

LUNDEBERG, HELEN
ONE-MAN
San Francisco Museum of Modern Art

artists' association with John McLaughlin, Karl Benjamin, Frederick Hammersley and the critic Jules Langsner, were prophetic of the minimalism of form, palette, and surface to appear during the later decades in contemporary American painting. Feitelson's stripe paintings of the early 50s anticipated the neutral imagery of 60s art. And in all of his work from the later 40s on, his daring experiments with color and paint surface antedated much that would occur over a decade later on the East Coast.

Where Feitelson's line would swoop and swell, forming abstract shapes like chinese vases, Lundeberg's shapes swept across the plane of the canvas. She has been called the poet of paint. With a muted palette she creates vast dream-like landscapes like "The Wind That Blew the Sky Away" from 1951. However, the painting which established her reputation came earlier at the height of her and Feitelson's involement with Post-surrealism. "Double Portrait of the Artist in Time," stands for all the elements of that movement: balance, reality, rationality and introspectiveness. The 1934 oil painting depicts the artist as a chubby child sitting with a clock at the table, but the child's shadow belongs to the adult woman depicted in a painting on the wall behind her. Both are the artist, connected by Time -- buds in the child's hand bloom in the young woman's fingers.

Lorser Feitelson and Helen Lundeberg: A Retrospective Exhibition is co-sponsored by the SFMMA and the UCLA Art Council. In March 1981, it will open in southern California at The Frederick S. Wight Art Gallery at UCLA.

SFMMA is supported in part by the San Francisco Hotel Tax Fund.

FOR FURTHER INFORMATION: D.B. Finnegan, 863-8800

HELEN LUNDEBERG 5/11 - 6/12/82

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LUNDEBERG, HELEN

MEDIA RELEASE APRIL 19, 1982

HELEN LUNDEBERG'S WORKS ON PAPER 1937-1981
ON VIEW AT TOBEY MOSS, MAY 11 - JUNE 12



Helen Lundeberg, Study for Poetic Justice, 1938 pencil drawing

Helen Lundeberg's distinctive phases as a painter can be seen in a cohesive exhibition of Works on Paper 1937-1981 at Tobey Moss Gallery. The five phases cover over 40 years and include

early lithographs, sponsored by the Federal Arts Project 1937, from her post-surreal/abstract classicism period. Two pencil drawings (1938) make up a second stage of development. They were later completed as oil paintings and one, Poetic Justice is in the permanent collection of the Oakland Museum. A single lithograph, Moon Rise 1948, is representative of the work she did at Lynton Kistler's Workshop. Silkscreens of 1971 include landscapes and "The Planet Series." They suggest archetypal environments rather than actual surroundings. The most recent works, acrylic sketches 1980-81, show a group of small, complex interiors. Arched corridors leading to ambiguous space become a back-drop for a still life on a central table.

Her timeless compositions of planetary, terrestrial and figural contours maintain a rational perspective while pulling the viewer beyond the familiar and obvious. A classicist by nature and conviction, Lundeberg says, "by classicism I mean not traditionalism of any sort, but a highly conscious concern with aesthetic structure which is the antithesis of intuitive, romantic or realist approaches to painting."

Concurrently, Lundeberg's work is included in the exhibition, "Realism and Realities: The Other Side of American Painting, 1940-1960," at the Montgomery Museum of Fine arts through June 13th.

GALLERY HOURS: TUESDAY - FRIDAY 11 to 4PM
MONDAY/SATURDAY by APPOINTMENT

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HELEN LUNDEBERG

3/15 - 4/30/83

MEDIA RELEASE - - -

February 22, 1983

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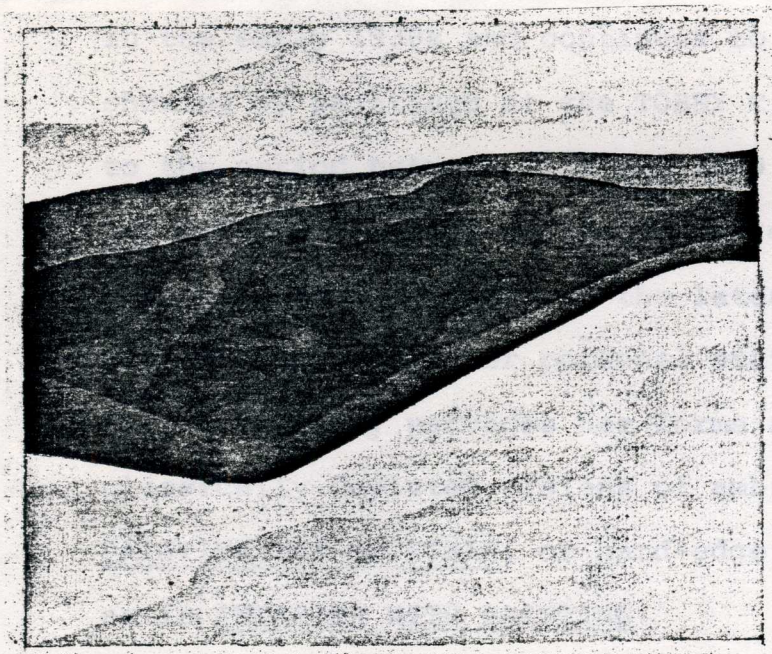
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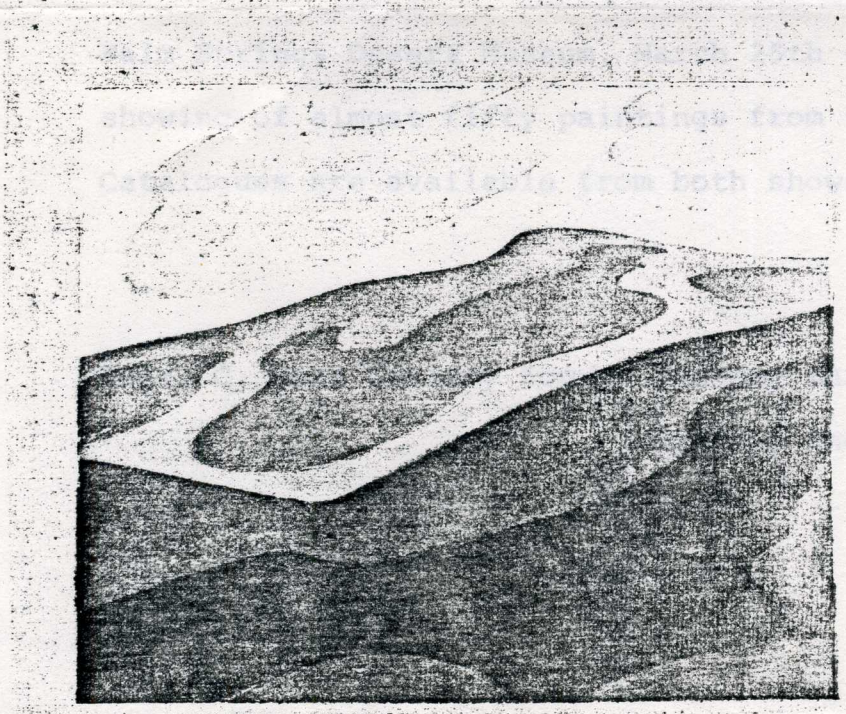
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HELEN LUNDEBERG
PAINTINGS 1937 - 1969

March 15th - April 30th, 1983

Tobey C. Moss Gallery, 7321 Beverly Boulevard





Cloud Shadows:Double Study
Acrylic on canvas 1966
11 x 6 3/4 inches

FOR IMMEDIATE RELEASE

February 22. 1983

Contact: Tobey Moss
(213) 933-5523

Tobey C. Moss

Fine Prints, Drawings, Paintings, Sculpture
Sales, Appraisals and Consultation

7321 Beverly Boulevard, Suite 2 Los Angeles, California 90036 [213] 933-5523

HELEN LUNDEBERG
PAINTINGS 1937 - 1969

March 15th - April 30th, 1983

HELEN LUNDEBERG's "poetic palette" was introduced to art history in the early 1930s and continues to reveal truths in 1983. This showing of paintings at the TOBEY C. MOSS GALLERY confines itself to the period between 1937 and 1969 with Post-Surrealist MICROCOSM AND MACROCOSM as the earliest work on view and the delicate, sensuous LANDSCAPE 1969 as the latest.

LUNDEBERG develops her personal statement. An intellectual, confident serenity pervades her forms and compositions, be they classically depicted visions of ambiguous natural forms, as in PAINTING THE MOUNTAIN, or hard-edge architectonic abstractions, as in INTERIOR WITH PAINTING.

For more recent work, HELEN LUNDEBERG 1970-1982 opens at the Palm Springs Desert Museum, March 25th - June 5th, in a major showing of almost fifty paintings from the period.

Catalogues are available from both shows.

Tobey C. Moss Gallery Hours: Tuesday through Friday 11 - 4
Mondays and Saturdays by appointment

Tobey C. Moss

March 2, 1985

Contact: Tobey Moss

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HELEN LUNDEBERG/JUNE HARWOOD: RECENT WORK

April 3 - May 4, 1985

Tobey C. Moss Gallery
7321 Beverly Blvd
Los Angeles 90036
(213) 933-5523

Tuesday-Saturday 11-4
and By Appointment

LUNDEBERG, HELEN

From Hard-Edge roots, Lundeberg and Harwood have developed branches that, simultaneously, affirm the building blocks of essential form and reveal the inherent, intuitive creativity that is present in them both.

HELEN LUNDEBERG uses hard-edge vocabulary in her own very personal and poetic palette to explore flowing forms in invented landscapes of 'Wetlands'.

JUNE HARWOOD applies her gestural strokes to 'Chicago' and then takes a quantum leap into the third dimension through her 'Fallen Line' wood constructions.

Tobey C. Moss
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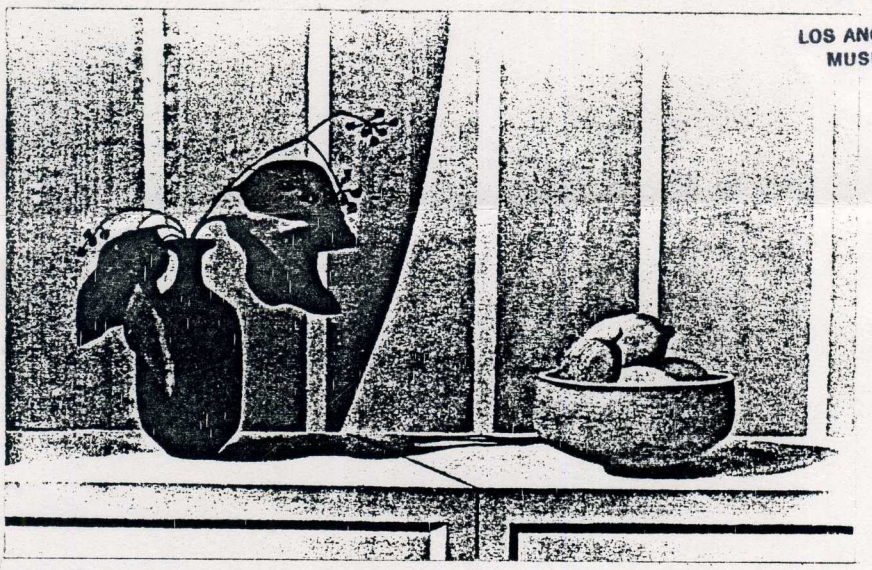
September 12, 1985

Contact: Lynda Lyons

HELEN LUNDEBERG
STILL LIFE 1934 - 1985
October 28th to December 14th

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LUNDEBERG, HELEN



Ivy Berries and Lemons 1974 Acrylic on canvas 16 x 24 inches

Throughout HELEN LUNDEBERG's work, the STILL LIFE has been a fascination. This theme with variations can be traced through the years between 1934 and 1985 at the Tobey C. Moss Gallery, October 28th to December 14th. From the Post-Surrealist works of Plant and Animal Analogies, The Mirror and The Planets of the 1930s, LUNDEBERG's images softened to admit an atmospheric glow in Pears and Yellow Cup of 1949 and Enigma of Reality of 1955.

We find cubistic elements in two paintings of the early 1960s that are preludes to an altered realism of the 1970s, where monumental landscapes are often involved.

In the 1980s, the STILL LIFE has been a focus in a number of architectonic settings - interiors that incorporate ambiguous space and light.

In all of these works we recognize HELEN LUNDEBERG's mystery and poetry. She carries the viewer beyond the familiar and the obvious to her special world.

Tobey C. Moss

Fine Prints, Drawings, Paintings, Sculpture
Sales, Appraisals and Consultation

7321 Beverly Boulevard Los Angeles, California 90036 [213] 933-5523

November 9, 1985
Contact: Lynda Lyons

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HELEN LUNDEBERG

LUNDEBERG, HELEN

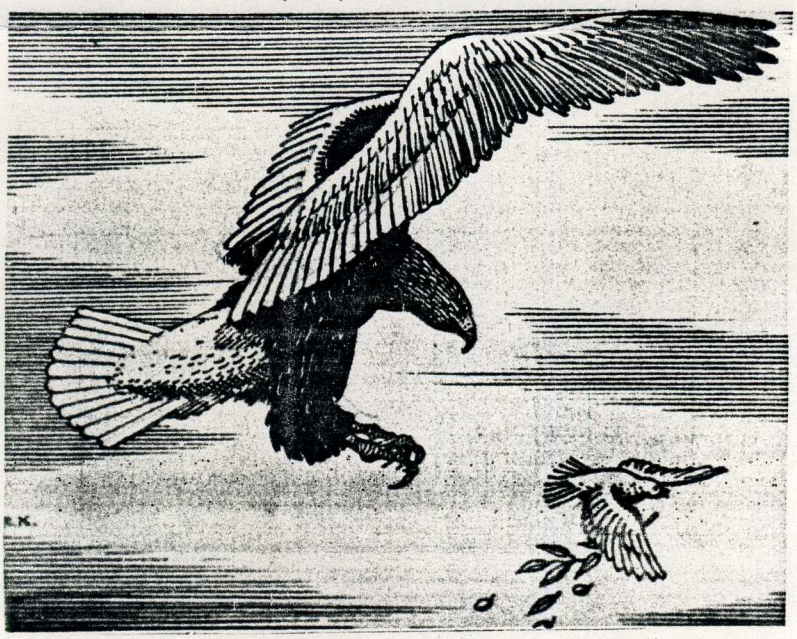
HELEN LUNDEBERG: "STILL LIFE" PAINTINGS

and

FINE PRINTS AND DRAWINGS: 20th CENTURY EUROPEAN AND AMERICAN

December 17th to January 18th

TOBEY C. MOSS GALLERY
7321 Beverly Boulevard Los Angeles 90036
(213)933-5523



Rockwell Kent
pen & ink

My God! Can That Be the American Eagle

HELEN LUNDEBERG'S "STILL LIFE" paintings continue on exhibit at the Tobey C. Moss Gallery. The exhibit traces the STILL LIFE as a recurrent theme in Lundeberg's work from 1934 to the present.

FINE PRINTS AND DRAWINGS: 20th CENTURY EUROPEAN AND AMERICAN will be on view from December 17th to January 18th. The show features the velvet textured mezzotints of Mario Avati, a prime revivalist of this 18th century medium. A selection of lithographs by American 'regionalists' Thomas Hart Benton, John Steuart Curry, Grant Wood and Palmer Schoppe will be on view. June Wayne's extraordinary and innovative lithographs, woodengravings by Paul Landacre and Rockwell Kent and etchings by J. A. M. Whistler are also included.

Gallery hours: 11-4 Tuesday through Saturday, additional hours by appointment.

HELEN LUNDBERG

Tobey C. Moss

IMMEDIATE RELEASE
July 28, 1987
CONTACT: TOBEY C. MOSS

Fine Prints, Drawings, Paintings, Sculpture
Sales, Appraisals and Consultation

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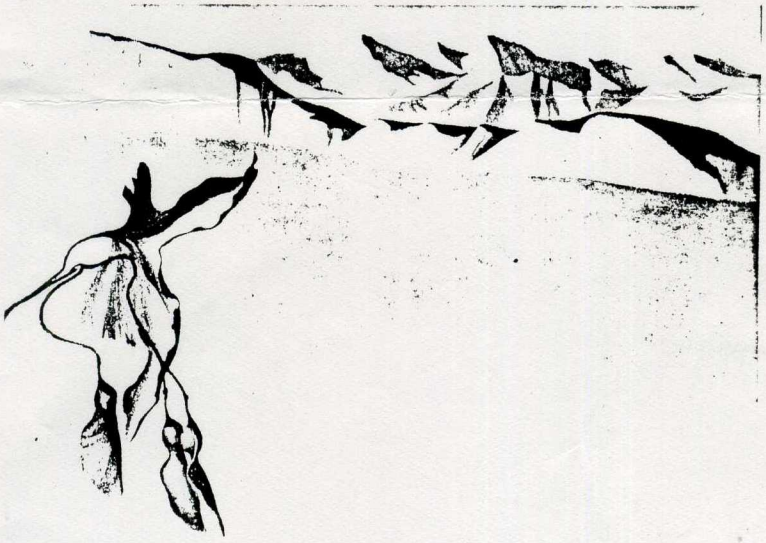
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LUNDEBERG, HELEN

HELEN LUNDEBERG

BY LAND AND BY SEA
September 22 - November 7, 1987

RECEPTION FOR THE ARTIST: MONDAY, SEPTEMBER 21ST 6 - 8 PM



Seed Pods in Desert Landscape 1974 Ac/c 10 x 14"

A show of landscapes and seascapes dating between 1937 and 1986 reveals a facinating exploration of space and light. Helen Lundeberg's works are filled with mystery, a quiet pervading mood entity that defines her unique expression. These works are contemporary -- art of today -- no matter which year they were created. Shadow of the Rock, Moonweed, Marina, Desert Light and Islands will all be included in the show.

hours: Tuesday - Saturday 11 - 4 pm & Extended hours by appointment

d white glossies are available on request

Tobey C. Moss

Fine Prints, Drawings, Paintings, Sculpture
Sales, Appraisals and Consultation

7321 Beverly Boulevard Los Angeles, California 90036 [213] 933-5523

April 17, 1987

Dear Maurice:

I thought you'd like to see a photocopy of the original 'manifesto'; I should have included it in my letter of yesterday.

Best...

Tob

Lithography

LUNDEBERG, HELEN



PLANT AND ANIMAL ANALOGIES By HELEN LUNDEBERG

NEW CLASSICISM

By HELEN LUNDEBERG

"PLANT AND ANIMAL ANALOGIES" is an example of NEW CLASSICISM, the Post-Surrealist movement originated in Los Angeles by Lorser Feitelson and the author. In formulating the principles of NEW CLASSICISM we have developed a veritably **new** and **unprecedented** aesthetic order. Balance, rhythm, unity, are not abandoned, but are attained through entirely new means. The "unity-experience" becomes wholly **introspective;** rhythm is experienced through **contemplation** of the subjective relationships and sequences of forms and groups of forms.

Whereas the traditional mechanisms of aesthetic organization in painting have been based upon the limitations of normal visual perception, the mechanisms of NEW CLASSICISM are based upon the normal functioning of the **mind**: its meanderings, logical in sequence though not in ensemble, its perceptions of analogy and idea-content in forms and groups of forms unrelated in size, time or space. The new aesthetic form is **subjective,** an ordered, pleasurable, introspective activity; an arrangement of **emotions** or **ideas.** The pictorial elements function **only** to create this subjective form: either **emotional** or **mood-entity,** or **intellectual** or **idea-entity.**

"PLANT AND ANIMAL ANALOGIES," by the author, exemplifies the organization of intellectually significant forms creating an **idea-entity,** the synthesis of which appeals to our conscious intellectual nature, rather than to our sensual, emotional, or subconscious nature, as do the works of the introspective-expressionists (Surrealists), Dali, Miro, Ernst, and others. "PLANT AND ANIMAL ANALOGIES" presents simultaneously extremely dissimilar experiences of form: those directly visual-perceptive and those purely conceptive. The conceptive or diagrammatic forms conditioned introspectively by the visually perceived forms are related to each other intellectually in their logical sequence by diagrammatic arrows and dotted lines. The aesthetic in this picture is experienced in the contemplation of this idea-unity, an aesthetic which is at once classic and unparalleled.

It should be understood that NEW CLASSICISM differs not only from expressionist-Surrealism, but also from that Surrealism which, possessing an aesthetic appeal, arranges subjective material in accordance with the traditional principles of objective surface organization. The **aesthetic structure** in the works of Lurcat, Pierre Roy, Chirico, Severini, Dali, and Max Ernst is of no historical significance, since it is still imitative and manneristic in its faithful mimicry of the essential principles of pictorial pattern to be found in Renaissance painting. In NEW CLASSICISM alone do we find an aesthetic which departs from the principles of the decorative graphic arts to found an unique order, an integrity of subject matter and pictorial structure unprecedented in the history of art.

EXHIBS THRU 1-6-90

PRESS RELEASE

October 28, 1989

Tobey C. Moss
GALLERY

CONTACTS: Tobey C. Moss
Marcia Decker
Cynthia Brown

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LUNDEBERG, HELEN

CONTINUING: HELEN LUNDEBERG - PAINTINGS 1960-1963

and

THE CIRCUS: PALMER SCHOPPE, JAY RIVKIN AND OTHERS

DECEMBER 5, 1989 THROUGH JANUARY 6, 1990

HELEN LUNDEBERG - PAINTINGS 1960-1963. Helen Lundeberg's deep interior spaces and vast landscapes are filled with her poetic mood.

THE CIRCUS as a theme has sparked the interest of artists and audience alike from earliest days. Palmer Schoppe, Jay Rivkin, Miriam Slater, Burr Singer, Joe Mugnaini, Jan Stussy, Dorr Bothwell, John Steuart Curry and Peter Krasnow are among the artists whose works are included in this colorful and inviting exhibition.

The Tobey C. Moss Gallery is located at 7321 Beverly Boulevard. Gallery hours are Wednesday through Saturday, 11 am to 4 pm, with additional days and hours by appointment.

For further information, please call (213) 933-5523.

HELEN LUNDEBERG

Tobey C. Moss
GALLERY

CONTACT: Tobey C. Moss
Julie Imboden or
Marcia Decker
Tel: (213) 933-5523
February 26, 1992

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LUNDBERG, HELEN

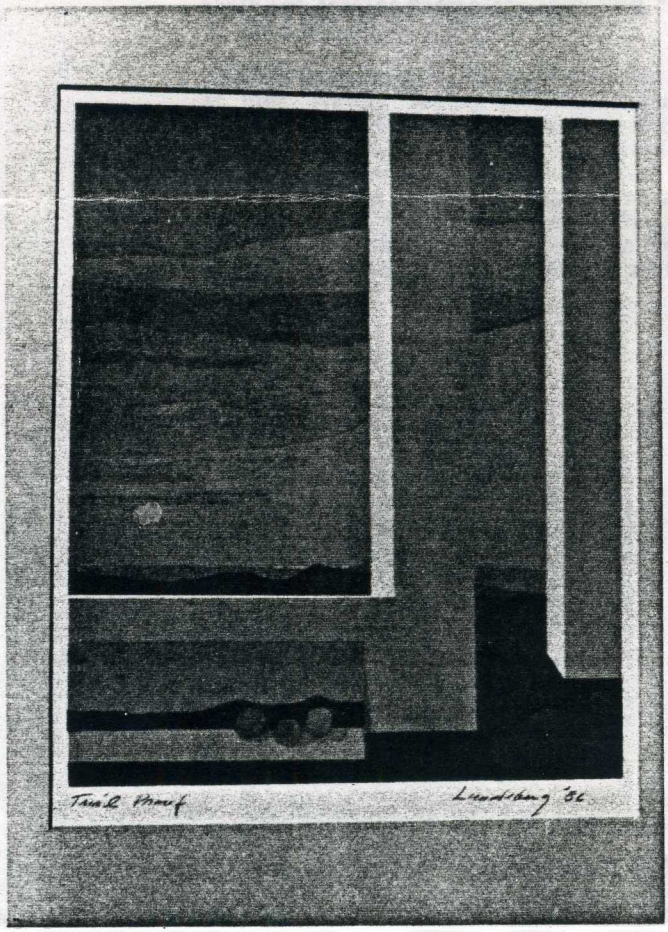
HELEN LUNDEBERG

THE SUNSET YEARS

April 5th to May 9th, 1992

HELEN LUNDEBERG began to paint in 1930. Throughout these sixty years, motifs have been observed in her work. This exhibition of paintings, studies and a color lithograph created in the decade of 1980 to 1990, has the recurring element of sunset skies within the compostions. Sometimes, from an interior, we glimpse a coral blush through an arched window; in other works, the limitless landscape is presented sans architecture. The mauve and umber skies shimmer, melding with patterned seas or landforms; horizons ambiguously shift between ether and water.

The artist's poetic palette of subtle colors and contiguous tonal variations presents luminiscent tapestries to the viewer, conveying a sense of calm, quitetude, mystery...the 'Helen Lundeberg mood'.



These recent works reveal the sustained creativity of HELEN LUNDEBERG, confirming her position in the art history of the United States.

Color slides and press glossies available.

Tobey C. Moss
GALLERY

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GRANT RECOGNIZING MATURE AMERICAN ARTISTS AWARDED TO HELEN LUNDEBERG

Helen Lundeberg, 82, is the recipient of a grant from the Richard A. Florsheim Art Fund to assist older American artists of merit. The $20,000 award will underwrite the publication of a catalogue raisonne on Lundeberg's life work, to be written by Donna Stein, former curator at the Museum of Modern Art, New York and twice recipient of NEA grants for museum professionals.

The art of Helen Lundeberg, who began her career in Los Angeles in 1931, bears testimony to her continuous exploration of a personal vision. As co-founder with her teacher and husband Lorser Feitelson of "Abstract Classicism," a post-surrealist movement during the mid-thirties, she issued the 1934 tract "New Classicism" and gained national attention. In 1935, she was included in museum exhibitions in the San Francisco Museum of Art and the Brooklyn Museum and the following year in the landmark Museum of Modern Art show, "Fantastic Art, Dada and Surrealism." More recently, Ms. Lundeberg has had one-person retrospective exhibitions at the La Jolla Museum of Contemporary Art, 1972; the Los Angeles Municipal Art Gallery, Barnsdall Park, 1979; the San Francisco Museum of Modern Art, 1980; the Palm Springs Desert Museum, 1983; the Fresno Art Museum, 1989; and an 80th Birthday Salute at the Los Angeles County Museum of Art, 1988. She is also featured in "Turning the Tide: Early Los Angeles Modernists 1920-1950," 1990 organized by the Santa Barbara Museum of Art.

In describing her art, Ms. Lundeberg has said: "My work is both lyrical and formal, and these elements are inseparable and constant. However much paintings of various periods may differ in scale, palette and imagery, the principles remain the same. I have never been interested in pure non-objective abstraction; I love, too much, the forms, perspectives, and atmosphere of our natural world. I have tried to represent them in many ways and in varying degrees of abstraction."

For Immediate Release
August 5, 1995
Contact: Tobey Moss
Karri Simmons

Tobey C. Moss GALLERY

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HELEN LUNDEBERG

Then And Now - A Retrospective

1930s-1990

Painting, Prints & Drawings
September 10-October 31, 1995

RECEPTION 4-7pm
Sunday, September 10

With sixty years of HELEN LUNDEBERG's art from which choose, it was easy to curate this retrospective exhibition. Why? because she was so steadily creative. However, it was also so very difficult to curate this exhibition, because our small gallery cannot display all of our choices!

This show focusses upon early post-surrealism of the 30s, through the small 'jewels' of the 40s, into the reluctant, yet confident approaches to simplification of form of the 50s, the embracing of hard-edge minimalism in the 60s, the reiteration of personal still-lifes in the later 70s and her opus of the 80s in ambiguous architectonics and landscapes. Throughout the six decades, her imagery as well as her 'HELEN LUNDEBERG Mood' and the 'HELEN LUNDEBERG Palette' are the identifying threads.



Micro-macrocosmic Landscape Oil on board 1946 12 x 16 inches

Experience art history.
Experience art history in the United States
Experience art history in California
Experience art history created by HELEN LUNDEBERG

Press Glossies Upon Request

LUNDBERG, HELEN

Tobey C. Moss
GALLERY

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HELEN LUNDEBERG - THEN AND NOW

In the beginning, 1930, HELEN LUNDEBERG was a promising student at the Stickney School in Pasadena (see Tree Trunks). Lorser Feitelson, her teacher and, eventually, her husband, directed her to think of herself as an artist - not a student - and to enter her work into competitive, juried exhibitions(see Apple Harvest). Accolades, prizes and critical encouragement followed.

Her first one-person show in 1933 at the Stanley Rose Gallery in Hollywood opened with her Self Portrait. During this time, Lundeberg was exploring surrealist concepts (see Sundial). By 1934 she and Feitelson co-founded 'Post-Surrealism' and she wrote the 'manifesto' for the first Post-Surrealism exhibition at the Centaur Gallery, Hollywood.

This shy almost-librarian quite quickly found herself as an artist in the hub of an active, vibrant, intellectual, challenging and heady Los Angeles art scene. When the WPA/FAP followed other government-sponsored programs for public art, Lundeberg applied and was assigned to the Prints division(see Ruins and Arabesque). She then was transferred to the Mural division where she designed, painted and coordinated the team-painting of numerous murals in schools, federal and other public buildings. She also created the largest petrachrome mural-wall (8 feet high x 24l feet long) for Centinella Park in Inglewood.

With the close of the Project, she turned to small paintings that she could do alone, without the mural crews she disliked directing. The 1940s were years rich in creativity: The Pier, Abandoned Easel, Biological Fantasy, Micro-Macrocosmic Landscape, Fantasy, Peaches, The Edge, The Tree are shown here.

The next decade brought winds of change: A Quiet Place disturbed her; it was 'complete' as a non-objective abstraction! She reacted by reexamining her original ideas and created a series of quiet interiors using studies of shells, mirrors and other familiar furniture in her home. She also made her only palette knife painting: Enigma of Reality. The poetry of her art was manifested through her 'Helen Lundeberg palette' and 'Helen Lundeberg mood'.

But a new element had entered her work:straight lines, hard edges, geometric forms - the spare abstraction first seen in A Quiet Place and present in Mirror and Pink Shell of 1952. Towards the end of the 1950s the confirmation of hard-edge vocabulary could be seen in The Road, Sunny Corridor, Night Lights and Shadows, Estuary, The Poet's Road, Interior with Mirror, and Still Life with Shadow. This dark and gentle palette was supplanted, in 1962, by the incorporation of white 'open' areas as in Arches IV, Landscape-White and Orange, Shadow of the Bridge and Still Life. Those dazzling whites gave way to the heat of Desert Light and Looking Through.

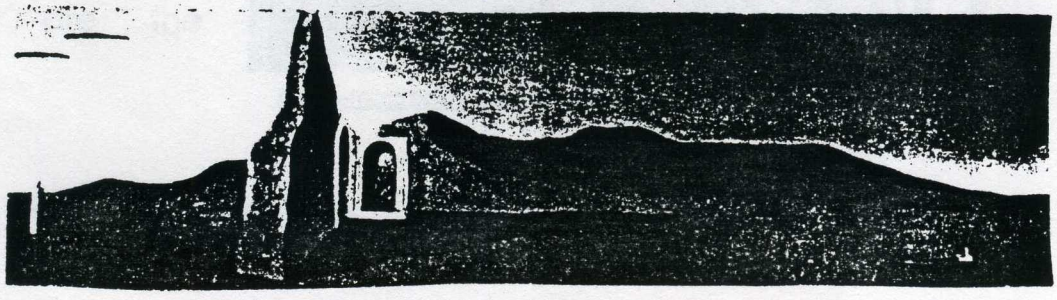
Space, space, space has been a source of wonderment for Lundeberg. Her queries of the 1930s were pursued in the '40s and '50s. In the l960s, that exploration continued. The Blue Planet represents a series of paintings and screenprints on the theme. The tiny Planet captures pulsing auras and predicts the May Planet.

Arcanum and Forms in Space turned the corner into the decade of the '70s through strong clean abstractions with architectonic elements, as in Evening Lights and Shadows and Double View.

With the uncertainties of health and life, Lundeberg turned to a series of small pieces:The Headland, Three Plums and a Pear, Shell and Rock. Then the cataclysm of Lorser Feitelson's death triggered a retreat in 1978.

When she next approached the easel, her confident powers were evident in the six Grey Interiors. The next decade bore witness to her personal strengths in Wetlands, Tidelands, Seen From a Height and, lastly, Two Mountains.

This has been a remarkable sixty years. It is important to recognize that this creativity has been steady throughout that course of time. In her quiet way **Helen Lundeberg** has expressed herself with resonance within art history.



Sundial Oil on masonite 1934 7 1/2 x 30 1/8 inches

ARTISTS'S FILE

Tobey C. Moss
GALLERY

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MEDIA RELEASE
August 2, 1997

Contact: Tobey Moss
(213) 933-5523

ARTISTS'S FILE

HELEN LUNDEBERG

STILL LIFE THROUGH FIVE DECADES

September 13 to October 27, 1997

Reception: Saturday, September 13th 2 - 5 pm

HELEN LUNDEBERG has created haunting still lifes in paintings, drawings and lithographs, since her beginnings as an artist. The signature 'Helen Lundeberg mood' pervades this showing through her palette of closely related hues and enigmatic imagery.

Tree Trunks of 1930, in sanguine pencil, with its sensuous lines and interesting spatial composition is early evidence of 'the mood'. The collection proceeds through The Sundial of 1934 - an early post-surrealist painting - through Mirror and Pink Shell of 1952 to Three Oranges, the 1986 color lithograph commemorating the opening of LACMA's Anderson Building.

Press glossies are available.

LAAG
ARTIST'S FILE
LUNDEBERG, HELEN

PRESS RELEASE:September 23, 1998

Contact:Tobey Moss
George Grimaldis
(323)933-5523

FPDA
ADAC

Tobey C. Moss
GALLERY

7321 BEVERLY BOULEVARD • LOS ANGELES. CALIFORNIA 90036 • (213) 933-5523 FAX: (213) 933-7618

LORSER FEITELSON Magical Forms to HardEdge 1940s to 1978

HELEN LUNDEBERG Post-Surrealism to HardEdge 1930s to 1980s

Parallel Solo Exhibitions at Tobey C. Moss Gallery

November 5th to December 31st,1998

Reception: Monday, November 11th 6 - 8 pm

To complement the UCLA/Hammer Museum of Art's showing of
Sunshine & Noir-Art in L.A. 1960-1997
and to commemorate our twentieth anniversary,
the Tobey C. Moss Gallery is mounting a series of exhibitions
on foundations of Los Angeles Modernist history.

HELEN LUNDEBERG's entry into art circles in the early 1930s was smooth, with Lorser Feitelson (her teacher and eventual husband) at her side. Her quiet introspective nature coupled with her precocious creativity led to her writing the 'manifesto' she and Feitelson had formulated by 1934 proclaiming "Subjective Classicism/Post-Surrealism".

Lundeberg, from the beginning, captured a mood in her work, an essence that has been cited over and over again by critics, curators and her fellow artists. In 198... Jan Butterfield wrote "....." Chronologically, the Sundial of 1933 and her Mona Lisa-like Self Portrait of 1934 give early evidence of that mystery.

The first museum exhibition of Post-Surrealism was presented at the San Francisco Museum of Art in 1935, with Grace McCann Morley as Director and Chief Curator. This show travelled to the Brooklyn Museum of Art from which the MOMA, New York plucked works by Lundeberg, Feitelson and Knud Merrild to include in their "Fantastic Art, Dada and Surrealism" in late 1936. Edward Alden Jewell, critic for the New York Times, particularly singled out Lundeberg's work in his review of that show.

Becoming an artist-worker for the Federal Arts Project in mid-1930s, Lundeberg

- more -

created murals and lithographs; our show presents gouache studies for the former and original impressions of the latter. After the Project closed, about 1942/43, the artist retreated to the sanctity of her studio to work on small 'gems'. The Pier, 1943 and Fantasy, 1948 reveal the 'Helen Lundeberg mood' and the underlying structure that is basic to her work.

Hardedge elements were introduced in her early 1950s paintings. By the end of that decade and the beginning of the 1960s, The Poet's Road, 1959 and Marina, 1961 confirm Lundeberg's confident powers in this vocabulary. In fact, in 1962, her Interior with Painting was curated into the Whitney Museum of American Art's "Geometric Abstraction in America".

Helen Lundeberg has enjoyed the attention of the critics and curators throughout her career - from the San Diego Art Museum's jury and exhibition of 1931(barely one year after entering the Stickney School of Art in Pasadena), through many of curator Dorothy Miller's shows at MOMA, NY since the 1940s and subsequent one-person and group shows including the Whitney, the Pasadena, the McNay, Sao Paolo Bellas Artes, the SFMMA, the LACMA and the UCLA/Wight and Hammer Galleries and Museums.

Helen Lundeberg's work is serene with thoughtfully selected close relationships between the pigments she applies. She reveals a confidence and power through her apparent ease of composition and creation. Her work is primarily abstract, but subjective. Interior architecture, landscapes, still life and the vastness of space are particular realms she has painted from her imagination. However she has said "I don't tell stories in my paintings; my paintings speak for themselves, without words."

LORSER FEITELSON (1898 - 1978) was an "artist's artist". When he arrived in Los Angeles, already having lived and worked in Paris for seven years and having been included in exhibitions at the New and the Daniels Galleries in New York, he was immediately encircled by a small but intense group of artists. Stanton Macdonald Wright, Nick Brigante, Peter Krasnow, Ejnar Hansen, Knud Merrild, Ben Berlin had been meeting and exhibiting together in Los Angeles since they had gathered after the

Tobey C. Moss
GALLERY

September 6, 1989
Contact:Tobey C. Moss
(213) 933-5523

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LUNDEBERG, HELEN

HELEN LUNDEBERG

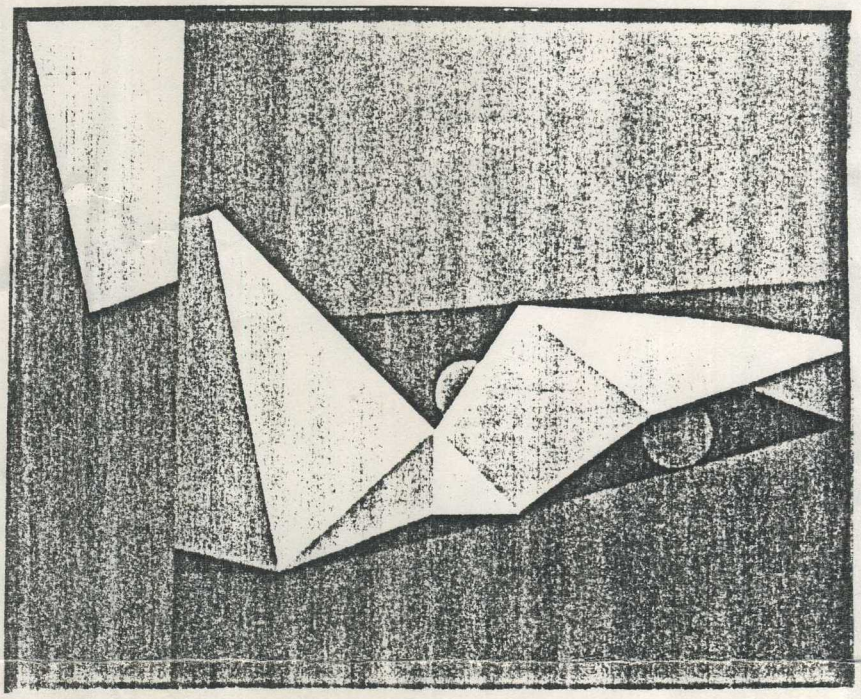
PAINTINGS 1960-1963

October 24 to November 30, 1989

HELEN LUNDEBERG, the poet among painters, distills relationships between objects in space and essences of psychic architecture. Her legendary 'meditative mood' is felt in these intimately presented landscapes, still lifes and architectonic abstractions.

Waterways I, Interior with Mirror, Still Life with Folded Paper, Shadow of the Bridge and two from the Arches series are examples of the extraordinary works created during this period.

Her palette is muted and quiet, using olive tones, cool blue and dark recesses; it evolves into pure white panels, golden raw umber and burgundy shadows.



Still Life with Folded Paper o/c 1961 24x30 in.

In 1962 John Canaday wrote: "...Helen Lundeberg..(is) possessed of the ability to invest...a frigidly hard-edge style with poetic warmth". Those words were comments on the Whitney Museum's exhibitions of "Geometric Abstraction in America" and "50 California Artists". The evidence of those words is to be viewed in this show at the Tobey C. Moss Gallery.

Reception for the artist: Monday evening, October 23rd - 6 to 8 p.m.
Press glossies available.

Tobey C. Moss
GALLERY

CONTACT: Tobey Moss,
George Grimaldis
(323) 933-5523

7321 BEVERLY BOULEVARD • LOS ANGELES, CALIFORNIA 90036 • 323 933-5523 FAX: 323 933-7618

HELEN LUNDEBERG

June 24, 1908 - April 19, 1999

ARTIST'S FILE

A Memorial Exhibition

Thursday, September 9th to Saturday, October 30th, 1999

With examples of Helen Lundeberg's art of the 1930s to 1990, this presentation attempts to lay out the rich tapestry that defines a lifetime of work. It just can't be done.....in the limited space that is the reality of this gallery. Nevertheless, we try.

We open with her Self-portrait of 1933 followed by Microcosm and Macrocosm of 1937. Post surrealism infuses The Canyon, Fantasy and Mirror and Pink Shell of the '40s and '50s, combining with the beginnings of hard-edge elements.

The 1960s were very productive years. Her palette was boldly wide ranging - from the dark richness of Marina and The Poet's Road, to the startling incorporation of white in her series of Arches. By mid-'60s, the infinite cosmos (reiterated from the 1930s) were explored in the Planets. The decade of the 1970s began with dominating Forms in Space but closed with intimate still lifes and soft landscapes, echoing the hopes and then despair at the death of Lorser Feitelson, her husband, in 1978.

Her rebirth in the 1980s was glorious - as Wetlands and Night Flying In attest.

Throughout her life's work there are threads that weave it all together. There is her use of color in closely related hues that convey a softness. There is a mood that is consistently cited by critics and writers...a wistful, gentle, poetic and buoyant mood. Though she was not a 'forward' person, her art was adventure-some. Through it all, she was independent. Her work is her own; it speaks clearly for her.

Press photos and additional biographical and bibliographical materials are available to request.

Tobey C. Moss
GALLERY

7321 BEVERLY BOULEVARD • LOS ANGELES CALIFORNIA 90036 • (323) 933-5523 FAX: (323) 933-7618
website: www.tobeycmossgallery.com • email: tobeymoss@earthlink.net

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Contact: QuintonBemiller,
Tobey Moss/323.933.5523

ARTIST'S FILE

HELEN LUNDEBERG (1908-1999)

Inner Visions of Outer Spaces

Post Surrealism and Hard Edge Abstraction

September 15th - November 3rd 2001

Helen Lundeberg, through her work, poses questions. She puzzles over space, ever searching the intimate, interior regions. Other times, the vastness of outer space beckons, as in Microcosm and Macrocosm, Fantasy and the four Planets. Throughout her career, she has explored the mysteries of life, nature and the cosmos and is intrigued with the idea of creating an imaginary world - one that is believable, yet causes wonderment. Sundial, Night, Interior with Doorway, Double View and Red Pears span the years from 1933 to 1987, becoming pieces in the puzzle.

Helen Lundeberg's paintings are concerned with listening rather than telling. Quietly and intellectually, her images function as a catalyst for meditation as in A Quiet Place, The Poet's Road and Evening Lights and Shadows. Often described as lyrical, her work relies upon the formal issues of a restricted palette and the interplay between two and three dimensions. Reality is questioned as she moves gracefully from figuration to abstraction, from observation to imagination. Sensitive to her work, we wonder about the image...what does it mean? Yet, in doing so, it becomes apparent that the importance lies not within the picture but in the process of looking, responding and thinking. This reflects the artist's own journey of discovery from which the work was born.

Helen Lundeberg's work is a personal inquiry into her world - both tangible and intangible. Sharing that enigma with us, we join in the search with her.

Digital images and slides are available upon request.

